

The ART Quarterly



Summer, 1959



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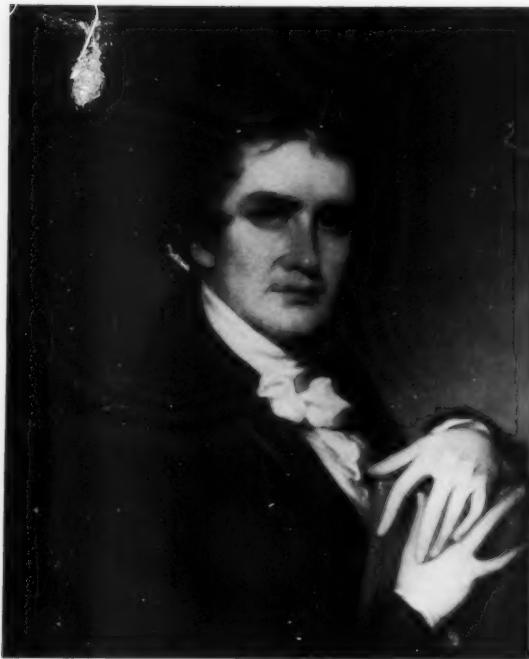
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On cover: *Crucifix, Italian, ca. 1260*

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Fig. 1. *Carved Stone Stela* showing a man wearing a mask-headdress. Found at Kaminaljuyu, Guatemala, Highlands, Pre-Classical (here called Proto-Maya), ca. 500 B.C. (cat. no. 7) Guatemala City, The National Museum

DEFINITIONS OF MAYA ART AND CULTURE

By TATIANA PROSKOURIAKOFF

A talk given at the symposium held at The Detroit Institute of Arts in connection with an exhibition of the Art of the Ancient Maya, February 15, 1959. From the items reproduced in the exhibition catalogue, Miss Proskouriakoff has selected the accompanying illustrations, all from photographs by Reuben Goldberg of the University Museum, Philadelphia.

I HAVE no original study to present to you at this meeting, since the problems on which I am now working have not yet reached that stage of insolubility when one can summarize the lack of results. Instead, I am going to pose a question or two and invite the opinions of my colleagues on some general issues that are troubling the minds of Maya scholars today. The words "Maya art" and "Maya culture" obviously no longer mean to us what they meant twenty or even ten years ago. I am wondering if this change in our definition of Maya culture is justified by recent archaeological finds, or if we are merely allowing ourselves to drift into habits of speaking that tend to obscure the frontiers of our ignorance. I myself am not entirely sure which is the case, and I would welcome comments by our three experts: Dr. Stephan Borhegyi, whose main field of interest is the archaeology of highland Guatemala; Dr. Robert Rands, whose work has been principally in lowland areas; and Dr. George Kubler, who knows more about art than any of the rest of us. I am myself only a jack of all trades, and having been delving in the remains of a mixed and miserably degraded culture in northern Yucatan for the past six years, I return to a broader perspective with the feeling that I've missed something of the reorientation in our basic ideas that has been going on since I have done any serious work on other areas.

Years ago, when Spinden wrote his classic work on Maya art, he based it almost entirely on the remains of the Yucatan Peninsula and adjacent Lowlands. Of regions to the southwest he merely says: "These uplands formed the highway for migrations north and south, and supported a large heterogeneous population, but were apparently never the seat of such high culture as obtained in the Lowlands."

Under the same misconception of a "low" stage of culture in the Highlands,

Morley included them in a Maya area of a hypothetical early agricultural stage, which as yet has not been found, but expressly limited the term "Maya Civilization" to Lowland remains. This civilization he subdivided into "The Old Empire" in the central Lowlands, including and surrounding what we call "The Peten," and the "New Empire" in northern Yucatan. Thus the "Maya Civilization" was conceived as an island of high culture surrounded by more primitive communities until its break-up, when it moved into northern Yucatan. By the time the error of this conception was realized, and when we found that the cultures of the North had their own roots deep in the past, the word "Maya" had become so firmly fixed in literature and in common speech as designating specifically the ancient culture of the Peten and adjacent regions that it was much too late to try to change it. To many people the ancient Maya are still only the people of the central Lowlands and of those sites in northern Yucatan that have similar remains.

Thus, Kidder, Jennings and Shook in 1946 defined "Maya culture" on the basis of characteristic features of the central Lowland remains, and if one looks at their map of the "Maya area" in Early Classic times, he will see that it stops short of the Guatemala Highlands. Contemporary inhabitants of the environs of Guatemala City they designate by the phase name of the local cultural sequence and call them not "Maya" but "Esperanzans." Wauchope likewise refers to "Zacualpa Indians" without specifying their ethnic or linguistic affiliation. When he speaks of "Classic Maya," he apparently means the people of the Lowlands. It is evident that practicing archaeologists prefer to avoid linguistic terms for cultures, and try to introduce names that indicate specific kinds of remains.

This laudable and cautious practice, however, is not suited to sweeping reconstructions of history. In 1943 Thompson, in *A Trial Survey of the Southern Maya Area*, on the strength of linguistic similarity unites the Guatemala Highlands and the Pacific Coast with the Lowlands in one comprehensive historical scheme. This scheme comprises four periods: The Formative Period; The Initial Series Period; The Mexican Period; and the Period of Mexican Absorption. All these periods were worked out on the basis of what we know of Lowland remains. In justice to him, I must say that Thompson is careful to warn us that he is dealing with an archaeological *terra incognita* and that he is merely "sticking his neck out," as he puts it, for archaeologists in this area. Investigators more interested in evolutionary theory than in history use different names for the periods, but the scheme remains essentially the same as

long as something can be found to fit into it. "Formative" is now interchangeable with "pre-Classic." The "Initial Series Period" is called "Classic" and the two later periods, "post-Classic," each period being subdivided into "Early" and "Late." This is a very simple scheme and it can be applied all over Mesoamerica. It assumes that progress of culture is uniform everywhere and makes similar stages of culture look contemporary, and contemporary stages of culture look similar. It is particularly convenient for tying together all the archeological area we now call Maya.

Once in a while, however, a fastidious investigator rebels. In the early 40's, Brainerd, working on northern Yucatan pottery, refused to recognize an "Initial Series" or "Classic Period" there, and set up his own "Regional" and "Florescent" stages. He still retained the "Formative Period," however, though it isn't clear what he thought was being formed unless it is regional diversity. In his general book on Maya Civilization he extends the "Maya area" in its "Formative phase" not only to the Pacific but also up the Veracruz coast, citing Tres Zapotes as a Maya site and postulating a continuous belt of Maya culture linking the Huastec with other Maya-speaking peoples.

Now this is very sensible, for if "Maya culture" is going to mean the culture of all Maya-speaking peoples, it would not be fair to exclude the Huastec as many of us have been doing. This early Maya area of Brainerd, however, is not an area of Maya culture as it was defined by Kidder, Jennings and Shook. It is not based on remains of any specific character but, in Brainerd's own words, merely on "considerable similarity among remains from these sites as compared to others in Mesoamerica." Maya culture in this sense has no specific content of material traits and we have no idea what sort of remains might be included in it. Kidder's "Maya culture," the culture Morley called "Old Empire" and what Waughope called "Classic Maya culture," in Brainerd's terminology becomes "Central Maya Classic stage culture."

As our definition of Maya culture expands in time, in space, and in content, our terms for specific cultures become more and more complicated. We can only hope that this process can somehow be arrested because whatever its name, Morley's "Old Empire" still maintains its individuality as a culture, and sooner or later every investigator finds that he wants to refer to it. But to speak of "Old Empire" art as "Central Maya Classic stage art" and of "Old Empire Maya" as the Maya of the central Lowlands in Classic times makes it difficult to talk about them at all. I personally regret that we dropped the term "Maya Old Empire"; it may have been descriptively incorrect, but

at least it was admirably unambiguous, and being out-of-date, couldn't interfere with new concepts. In deference to common current usage, I will speak of "Classic Maya culture," but I must take time to explain that I do not mean the culture of all Maya-speaking peoples in Classic times, but a specific culture defined by definite styles of architecture, of art, and of epigraphy. It is urgent that we find some permanent name for this culture; one that will not require explanation and will not change with every new historical reconstruction.

Before bringing up another more recent semantic muddle, I want to digress to say a few words about Classic Maya art, and why it is that we must deal with it as an independent unit, and not merely as a stylistic variation of some more broadly conceived Maya style. This art was once greatly admired and needed no apologists. But as our own artists gradually abandoned their interest in nature and philosophy, leaving such matters to physicists, mathematicians and space engineers, they tended to turn their attention to primitive arts and found in them such a clear reflection of their own mentality that we began to hear criticisms of the Classic Maya style as being somewhat baroque and overelaborated. I think this is because they misconstrue the aim of its symbolism. The originality of this style lies not in the virtuosity of its spatial and formal arrangements, but in an unusually successful fusion of two modes of symbolic expression: the naturalistic mode, used to represent men and their mundane affairs; and the grotesque mode, symbolizing cosmic entities and powers.

We no longer go in very much for grotesque symbolism and we have almost forgotten how it works. It is a kind of symbolism in which natural features, usually zoomorphic, are taken out of their normal biological context and recombined in order to represent mythical notions or abstractions, or simply for their affective or emotional value. The grotesque elements are used in a metaphorical sense that exploits their associations with certain attitudes, beliefs and feelings. To take some examples from Classical European mythology, the wings on the feet of Mercury connoting swiftness, and the hooves and horns of Pan, the untamed spirit of the woodlands, are what I call grotesque elements. In most Mesoamerican arts that we know, such elements tend to form more or less fixed, stable structures and can often be interpreted as representing gods. The Classic Maya, however, combined them in peculiar ways that we do not yet fully understand. They seem to have used certain forms, such as the mask, the bird, and the serpent-head, for general categories

of meaning, and by the modification of their forms and the addition of other symbols they gave them specific significance. Then they combined such grotesques in intricate ways to form larger compositions.

One such composition is known as "the celestial dragon." It has at one end a serpent head associated with symbols of the planet Venus and of water, and at the other, a death-mask with a cluster of symbols including the day or sun. Its body is a row of astronomical signs and it has cloven hoofs like the deer or the peccary. Thompson once suggested that this grotesque composition stands for the god Itzamna, worshiped in Yucatan at the time of the Conquest; but if we look at the sculptured tablets of Palenque, we see that major parts of this grotesque, for instance either of the two heads, can be used separately to enter into various other compositions with a cross or a plant, a bird and other figures.

It is my personal opinion, little shared I must admit by more eminent scholars, that it is not gods but the structure of the cosmos that is presented in visual form by Maya grotesques. All symbols that we can recognize in them refer to cosmic concepts: concepts of time, such as days and calendrical cycles; concepts of space: the earth, the heavens and the underworld; astronomical bodies: the sun, the moon, and the planets; substances such as water and fire and precious stones; and abstractions such as life and death and generation and numbers. This art was almost a kind of writing, or visual poetry. The word *dzib* in Maya stands both for writing and for drawing, and though in practice the two were never confused, perhaps the distinction between them was not as sharp as in our culture.

There is a close parallel, almost an identity, between art grotesques and certain animated forms used in hieroglyphic writing. For ordinary written texts there was a complete set of simple ideograms and phonetic symbols; but even the educated Maya probably had difficulty reading them and preferred to have his history and cosmogony presented to him in pictures, not unlike the educated American who may shy at a simple mathematical formula but delights in diagrams and models of atomic particles hurtling through space, and colored piecrust percentage graphs. To promote similar illusions of understanding, the Classic Maya sometimes used grotesque forms instead of ideograms in their writing. These are not pictographs. They do not actually picture what is meant. They are metaphorical or allusive forms of the same sort that were used in pictorial art.

These glyptic grotesques have also been interpreted as pictures of gods who

were in charge of the entities represented; but here again we are faced with contradictions of this view. We can readily conceive of patron deities of natural phenomena and even of calendrical cycles, but what of generalities or of numbers? The number 16, for example, is normally written as a dot and three bars. There is also a so-called "god" for number 16, who has a fleshless jaw to indicate ten and a big square eye with a hatchet in it for six. This seems plausible enough, but in one inscription a monkey standing for sixteen days holds in his hands instead of the head of the god for number 16, as one would expect, the head of the god for number 6 above the head of the god for number 10. It is a strange concept of deity in which two gods can be substituted for one.

The fact is that Classic Maya grotesques constitute a very well organized symbolic system, but a system so different from any we are familiar with that we do not understand its operation. The evolution of such symbolic systems is one of the most difficult but also one of the most important studies in human history. In order to understand or try to understand Classic Maya art symbolism we must first clearly distinguish it from other less highly evolved systems, for a system of this sort is grounded on common values and understandings, and degenerates rapidly if its cultural matrix lacks cohesiveness. I feel sure that the expressiveness of Classic Maya art was dependent on the remarkable homogeneity of the Classic culture. Gordon Willey comments on the fact that even small village communities of the Classic Maya had ceremonial centers, and that in the village site of Barton Ramie, pottery accompanying Early Classic burials is as fine as any found at temple sites. The ceramic arts of this period clearly reflect the influence of the Classic art style, which at this time permeates all minor arts and crafts. Classic Maya art, therefore, cannot be separated from Classic Maya culture, which is very largely defined by its artistic style.

So far we can discern only two major phases in the Classic development. During the Early Classic phase the art style apparently acquires its very distinctive forms, and its grotesques are adapted to decorative modes in pottery design. It is only toward the end of this phase that the culture seems to expand rather rapidly from its center in northeastern Peten into outlying regions. It is also at this same time that we find altars of Classic Maya design in association with Esperanza tombs in highland Guatemala. We also find here a contemporary style of painting on stucco akin to the Classic, but coexisting with another quite different style that has its origin on the Mexican plateau at Teotihuacan.

I would be very curious to know whether the local style of painting is indigenously developed or if it is merely the result of a temporary influence from the Lowlands. Unfortunately, I know of no works of art associated with the previous Aurora phase, nor am I sure whether any locally made fired vessels reflect this style or not.

After the expansion of the Early Classic phase, there follows a brief period of apparent unrest in the central Peten area. Many stelae seem to have been broken up at about this time and there are few monuments standing. I am beginning to suspect that the Esperanzans or their Mexican component may have invaded the area, tearing down monuments, some of which the Maya re-erected after expelling the intruder. Perhaps in reaction to this disturbance the area became even more strongly integrated than before and entered into its most brilliant period under the leadership of Palenque and the lower Usumacinta sites. In Late Classic times the area forms a self-contained unit and there are few evidences of further expansion or trade with distant regions. There are important changes, however, in ceramic decoration at this time. Geometric and glyptic forms begin to be used instead of grotesques in decorative styles, and techniques are developed that make it possible to emulate the naturalistic mode of mural painting in fired designs on pottery.

The situation in the Highlands and on the Pacific Coast appears to be quite different. While the Classic Maya were preoccupied with their art and their philosophy, the Highland people seem to have become obsessed by their ball games. Their elaborate incense burners at this time are clearly derived from Mexican forms, and the only outstanding sculptured form I know is the serpent head, which was tenoned into playing walls of ball courts.

On the Pacific slope there is an influx of foreign styles. The style of Santa Lucia Cotzumalhuapa, once attributed to the Pipil, apparently even at this time uses a script resembling Mexican scripts. Its symbolism is focused on the ball court and its religious significance. Also associated with ball courts are numerous beautifully carved thin stone heads, known as hachas; a form that almost certainly was brought here from Veracruz and retains a simple animal symbolism, suggestive of totemic origin. Elsewhere there are found full-round figures, like those of Sin-Cabezas. Is it not strange to call such a heterogeneous stage of culture "Late Classic" and to designate these arts as "Maya"? Just as Brainerd found in northern Yucatan, the term "Classic" seems inapplicable to this area at this time. As I see it at present, the histories of the two regions, the southern region and the Classic Maya region, touch tempo-

rarily in the Highlands in Esperanza times, and then diverge, as each area follows its own course.

It is more difficult to trace cultural history back from the Early Classic era because we know virtually nothing about the formative stages of Classic Maya culture. The first known buildings of the old ceremonial centers of northeastern Peten are associated with deposits of pottery that do not reflect the prevalent art-style of the period, and all we know of this style we must infer from the stucco reliefs on Structure E-VII sub at Uaxactun, which depict three common grotesque forms: the serpent head, the anthropomorphic mask and the bird-mask. No stone sculpture so far has been found with these early remains which have been labeled "pre-Classic" or "Formative," but because we know at least two Classic sites with ceremonial precincts already laid out in this period we infer that at least the later strata belong to the same culture as the Classic constructions.

When it was assumed that similar stages of culture prevailed in the South, all known sculptures there, with the exception of some rather crude forms, were assigned to Classic and later periods. At that time I was interested in the relationship of some of the monuments on the coast to the Classic monuments, and found that many of them, formerly attributed to late Mexican styles, showed similarities only to the earliest Classic stelae. I concluded that they were approximately contemporaneous, and so completely missed another possible implication of this fact. One small piece in particular led me astray. It was a small-scale, very finely carved relief fragment (Fig. 2) brought to the University of Pennsylvania Museum by Burkitt from the site of Chocola, Department of Quetzaltenango, Guatemala. Nothing else quite like it was known.

There are various details that link this piece with the earliest Classic sculptures, but it is not an example of very early Classic carving. The detail is much too delicate, much too sure, and its rendering is of a sort that does not make its appearance on Classic stelae until the beginning of the late phase. Unaware of any alternative to placing it in the Classic period, I made the suggestion that it might be transitional from Early to Late Classic. I was completely wrong. Not long ago, fragments of a heavy monument with the same delicate technique of carving and the same small-scale style were discovered at Kaminaljuyu in Guatemala in circumstances that suggest an age several centuries older than that of the first monuments we know from the Lowlands. It has an inscription of glyptic characters arranged in rows and columns, but although it contains



Fig. 3. Detail from a Carved Wooden Lintel; mask representing the head of a long-nosed deity. In the Temple of the Jaguar Priest at Tikal, Guatemala, Southern Lowlands, Late Classic (here called Clasic Maya), A.D. 700-800. (cat. no. 33)

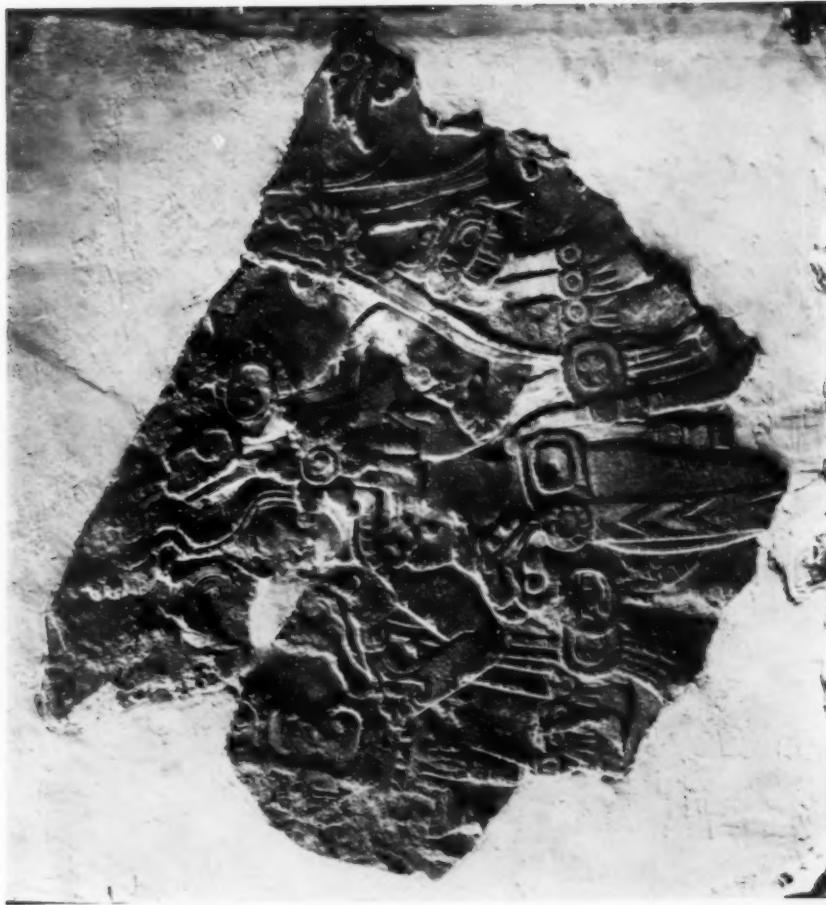


Fig. 2. Fragment of a Carved Stone Altar or Stela, showing an individual with mask-headress. Found at Chocola, Guatema, Pacific Slope, Late Pre-Classic (here called Proto-Maya), ca. 500 B.C. (cat. no. 91) Philadelphia, The University Museum



Fig. 5. *Anthropomorphic Pottery Incense Burner*. Found at San Agustin Acasaguastlán, Guatemala, Atlantic Slope, probably Early Classic (here called Highland Maya), A.D. 600-900. (cat. no. 65) Guatemala City, The National Museum



Fig. 4. *Pottery Head* from a figure in the style of Jaina Island. Found on the Campeche Coast, Mexico, Northern Lowlands, Late Classic (here called Classic Maya), ca. A.D. 700-900. (cat. no. 47) New York, The Museum of Primitive Art

some elements that may be related to Classic forms, the script is unfamiliar. If our present chronology is even approximately correct, this sculpture can only represent one of the earlier styles ancestral to the Classic, with a history and affiliations of its own that we have yet to trace.

A few years later, another sculpture was found, apparently buried in the same deposit as the first. This was a six-foot stela (Fig. 1) that looked as if it might be in the same general tradition as the monuments of Izapa, a large site on the Pacific Coast just over the border of Guatemala. Although the figure is masked, we can see through the mask a face with a flat nose and wide everted lips, a physical type that we associate with coastal Veracruz art. The Classic Maya despised it, and when they showed people with prognathous jaws, overhanging brows and flat noses, it was always in the guise of prisoners or half-clad savages. They themselves admired a narrow, high sloping forehead, a prominent curved nose and a receding chin. Some minor details of dress link this Kaminaljuyu carving with the Leyden plate, and the object held in the right hand is exactly like one held by the figure at the mouth of the cave of Loltun, Yucatan, but there are equally strong resemblances with the early stelae at Cerro de Las Mesas, Veracruz. Above this figure can be seen a type of grotesque that is found on a number of monuments on the Pacific Coast. Somewhat similar grotesques occur on very early Classic monuments.

The discovery of these two sculptures is only the latest of a long series of discoveries, all tending to show that in the vicinity of Guatemala City and on the Pacific slope, a high peak of indigenous civilization was reached long before the Classic Maya culture achieved its maturity. The Highland ceremonial centers at this time show a distinctive architectural plan in which stelae play an essential part. Burials of important persons were very elaborate and were placed high in the substructures of temples.

There are several reasons why the true character of these remains was not immediately recognized. One was that no stone was used in construction; another that even the pottery made for ceremonial use was decorated very simply and in a style having no connection with the fine arts; a third archaic feature is the existence of various cult objects such as "mushroom stones" and modeled female figurines. Nevertheless, in describing a tomb of this general period, Shook and Kidder note the ineptness of the terms "Formative" and "pre-Classic" as applied to such remains and suggest that they should be classed as "Proto-Classic." In their report they group several phases under the term "Miraflores" and call the people of this culture "Mirafloreños." I believe

that the nomenclature has since been revised, and this seems a pity because it leaves us without a name for this culture. The term "Proto-Classic" may be suitable if we are referring to the whole Mesoamerican scene, but it seems misleading in respect to regional developments, for it suggests that the culture later progressed into a Classic phase, of which there is no archaeological indication here. Speaking of the pottery of the last phase of this "Proto-Classic" development, Shook writes: "Santa Clara, the final sub-phase of Miraflores, from the comparatively small amount of material on hand, suggests degeneration. Many earlier wares remain in vogue, though they are noticeably coarser."

Immediately after the Santa Clara phase, there appears an entirely new pattern of settlement in the valley, which is continued into Esperanza times, when we know that the influence of Teotihuacan culture was predominant in architecture and in ceramics. Thus the "Formative" or "Proto-Classic" period here is followed, not by a "Classic" period of the same culture, as our present terminology suggests, but by its decline and the subsequent incursion of an alien tradition. If the term "Proto-Classic" refers to the Lowland Classic development, I can only say that although a relationship between the two cultures indubitably exists, the nature of this relationship is by no means clear. There are at least three possibilities: 1) that there was at one time a continuous and relatively uniform cultural area stretching from the Pacific into Yucatan, and that the invasion of foreign peoples divided the country and changed the course of development in the South; 2) that the decline of culture in the South sent an emigration of people into the Lowlands, fertilizing a new development of culture there; and 3) that the two branches of Maya civilization diverged at an earlier stage of culture, each developing its characteristic forms in its own environment.

Whatever may ultimately prove to be the case, it seems to me that what we are beginning to discern in the series of cultural phases succeeding each other in the Highlands is a long period of time when culture here was developing under the dominance of a coherent tradition, comparable to the Classic tradition of the Lowlands, but on an earlier horizon.

The problem has been discussed recently in two papers by Michael Coe. His concern, however, is largely with chronology and with a revision of our evolutionary scheme in which he divides the "Formative" period into "Village Formative" and "Proto-Classic." To me, the whole broad evolutionary scheme appears to be inappropriate for its function of summarizing the

progress of Mesoamerican civilization. As we learn more about the succession of cultures, we see the civilization no longer as progressing in a steady ascent but as an overlapping series of discrete waves of regional development, with an occasional horizon when influences from a dominant culture sweep over most of the area. What we need to do is to designate each consistent development by a specific name before we pigeonhole it in a preconstructed frame.

The excellent system of phase designations set up by Dr. Kidder for the Highlands functions extremely well for the purposes of primary classification, and for the archaeologist no broader terms are necessary. But the cultural historian and the art student need to mark those crucial periods in history when cultures take a new direction, or when their frontiers are suddenly shifted. They need to deal with more comprehensive units of culture and to appraise them in the light of the regional situation.

I am not sufficiently versed in Highland archaeology to do this for the southern Maya area, but I feel that there is a succession of cultures here that we do not have in the North. It is with some diffidence, therefore, that I offer the suggestion that the so-called "Late Formative" culture of the Highlands might be termed "Proto-Maya" to distinguish it from the "Classic Maya" culture and that the hybrid "Classic" culture here should be given an individual name, without the connotation that it is the culmination of preceding developments. Only then can we discuss without prejudice the relation of these cultures to others, including the Classic Maya. We hope that the initial stages of the Classic Maya culture will be illuminated soon by the excavations that the University of Pennsylvania Museum is undertaking at Tikal, and then perhaps we can judge whether the earlier culture in the South was "Formative" to the Classic or not. I have no doubt that the excavations will produce important results and judging by our past experiences, we may be in for some disconcerting surprises.

Excavations in the Highlands have already shown us that the panorama of cultures here is much richer and more complex than we ever supposed it could be, and I have pointed out how, as a result, our concept of Maya culture expanded until it lost its association with the specific phenomenon it originally described; and also how the term "Classic" came to designate a period of time instead of a stage of culture. Maya art now includes a vast range of styles connected by tangled threads of tradition, not only with each other but also with other styles, particularly those of Veracruz. As Brainerd and Coe have pointed out, there seems to be a belt of related styles stretching along the

Veracruz coast, crossing the Isthmus and continuing along the Guatemala coast. We do not really know which of these styles we can call "Maya", and there are only two ways we can find out. One is to study the scripts, which unfortunately are rare and poorly preserved. The other is to follow the histories of the associated cultures until we can link them in some way with the Classic Maya, for this culture, I think, will always remain our stylistic standard, the Maya culture par excellence, to which the cultures of other Maya-speaking groups are but poor relations.



Fig. 7. Carved Stone Figure of a Bound Man on a Pedestal (a prisoner or a sacrificial victim).
Guatemala (exact provenience unknown),
Highlands, probably Middle to Late Pre-
Classic (here called non-Maya), 800-100
B.C. (cat. no. 9) Guatemala City, The Na-
tional Museum



Fig. 6. Thin Stone Head of an Animal with Tenon. Probably from Cotzumalhuapa region,
Guatemala, Pacific Slope, Late Classic (here called non-Maya), A.D. 600-900. (cat.
no. 92) Philadelphia, the University Museum

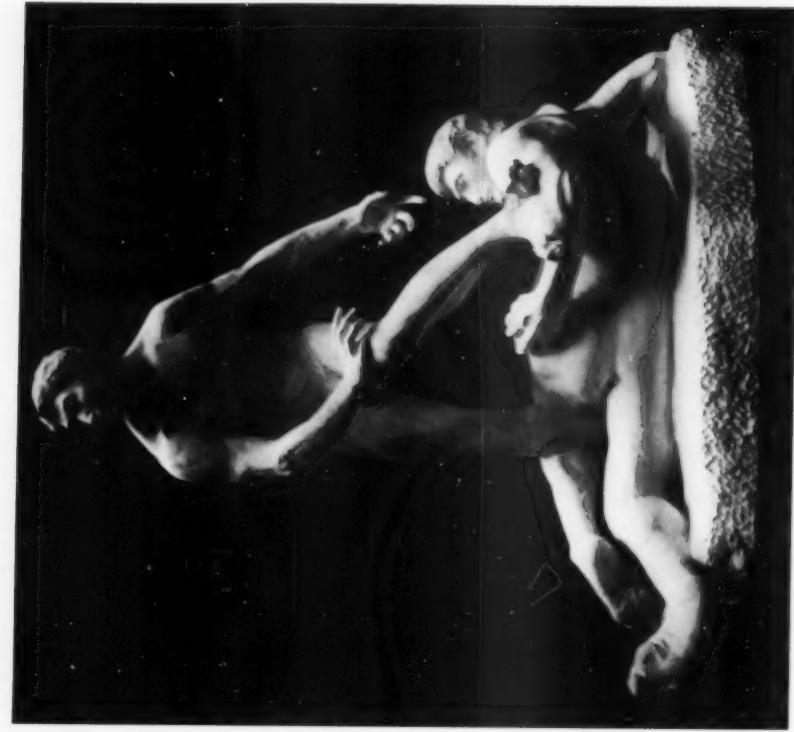


Fig. 1. GEORGE GREY BARNARD, *Prodigal Son* (plaster)



Fig. 2. GEORGE GREY BARNARD, *Struggle of the Two Natures in Man* (marble)
New York, The Metropolitan Museum of Art

BARNARD'S SCULPTURES FOR THE PENNSYLVANIA CAPITOL

By HAROLD E. DICKSON

THE story of one of the most important sculptural commissions in American art has never been told fully and accurately, and in garbled versions of it a number of misconceptions have been given circulation. It is proposed here to outline in its main details the episode, a rather fascinating scramble of politics and art, of the sculptured groups that flank the main entrance of the Pennsylvania State Capitol at Harrisburg.

George Grey Barnard, the artist, was a dreamer of dreams, a promoter of not always practical ideas, and sometimes in the defense of his convictions a highly contentious individual; but always, from adolescence to the grave, he was by natural inclination a sculptor, destined for eminence in that field. His was an authentic genius that found concrete realization through the strong hands of a man driven to create plastic forms. And because he was endowed with vision and sensitivity, he modeled and carved great works, some of them milestones in the art of our country. To neglect his contributions as a sculptor alone (putting aside his achievements as the founder of renowned collections of the arts of the Middle Ages) is to unbalance the concept of American art in his time.

Despite the fact that his boyhood was spent in the Old Illinois Country between eastern Iowa and Indiana, Barnard's family roots on his father's side went deep into Pennsylvania soil.¹ His father had been born and had grown up in the Tuscarora Valley south of Mifflintown, Pennsylvania, and after an education for the Presbyterian ministry at Lafayette College (Class of 1857) and at Princeton Theological Seminary, the Reverend Joseph Barnard was filling a pastorate at Bellefonte in Centre County when his artist son was born there May 24, 1863. Around the turn of the century the sculptor was to project for his native town a Civil War Memorial to the Governor Andrew G. Curtin and the soldiers of Centre County, but this unhappily never got beyond the stage of a large plaster model.²

An early interest in taxidermy seems to have been transmuted into Barnard's determination to become a sculptor. Overcoming obstacles of discouragement and severe privation, he studied briefly at the Chicago Art Institute and at nine-

teen went to Paris, where he worked at the École des Beaux-Arts and in the atelier of Pierre Jules Cavelier. But it was the art of Auguste Rodin that most heavily influenced the formation of Barnard's style. This is clearly apparent in the work that won him sudden recognition when at the Salon of 1894. His marble group, entitled *Je sens deux hommes en moi* after a poem of Victor Hugo (Metropolitan Museum of Art; Fig. 2),³ was received with so much acclaim that Rodin himself is said to have expressed fears that Barnard would be spoiled by it. "He is too strong," said the older sculptor.⁴ The critic of *Les Temps*, Thiebault-Sisson, placed his bet well when he wrote: "Unless I am greatly mistaken, Mr Barnard is destined to make no small stir in the world."⁵

The Rodinesque effects of a primitive-man-in-the-nude theme, a rough-hewn "hole and lump" handling of surfaces, and expressive contortion of the figure are to be seen in another major sculpture which Barnard worked on in the late nineties after his return to the United States. *The Hewer*, a primitive man said to be engaged in hacking out the oars of a boat, stemmed from a projected mythological group of some fifteen to twenty figures arranged around the prow of a curious vessel flanked by dragons, the original small model of which apparently has been lost.⁶ *The Hewer* was the one figure to be enlarged to the intended heroic scale and it thus provides a parallel to Rodin's *The Thinker*, which in a similar way came from the complex *Gate of Hell*. But this never-completed project of Barnard's, "an attempt to tell the story of human labor,"⁷ of which *The Hewer* today seems to be the only remaining portion, is of special interest in that it may be regarded as a prototype of the work at Harrisburg. In fact, it seems likely that this "movement of Humanity" concept may literally have been absorbed into the theme of the groups for the Pennsylvania Capitol.

At the turn of the century Barnard, driving and ambitious, apparently was finding his fellow Americans, if not unreceptive, at least laggard in support of his often extravagantly projected ideas. Even with commissions in reasonable amount, some opportunities to exhibit, prize awards and a call to follow Augustus St. Gaudens as instructor in sculpture at the Art Students League (where Sir Jacob Epstein remembers him as a stirring teacher),⁸ he was not satisfied with his situation; New York after all was not Paris.

Afterward he claimed that he had even been considering a return to Europe before the Harrisburg appointment was obtained. As he related it to Babette Deutsch, he had actually thrown away the invitation to apply for the Capitol work when his friend William Clifford, Librarian of the Metropolitan Mu-

seum of Art, wishing to pull him out of the doldrums, had put through to Harrisburg a long-distance call in which the connection turned out to be not only clear but lasting, since it linked him for better or worse to the fortunes of the new Capitol of the Commonwealth.⁹

The legislation that launched the building of the present Capitol edifice was enacted on July 18, 1901.¹⁰ In a competition restricted to Pennsylvania architects the design of Joseph M. Huston of Philadelphia was picked by a distinguished jury, and in little more than a year the huge granite building was under construction. Meanwhile architect Huston, whose contract called for a commission of five percent not only on the building itself but on its painted and carved enrichments as well, was not niggardly in his plans for embellishment.¹¹ When later accused of excessive expenditures he replied: "I say there is no extravagance—there is only richness of design."¹²

Barnard, along with the muralist Edwin Austin Abbey, was drawn into the proceedings in the summer of 1902, and the painter Violet Oakley soon made this a trio. Mr. Huston was generally commended for having engaged artists of so great merit and all Pennsylvanians like himself. As for Barnard, now the recipient of what was by far the largest commission ever to have gone to a sculptor in this country, his star gleamed brilliantly in the galaxy of American artists. The August twenty-third issue of *Harper's Weekly* featured him on its cover and in an article in its series of "Americans of Tomorrow," as might have been done today by one of the Luce publications.

But at the outset the episode of the Harrisburg statues took on the nature of a tussle between the enthusiastic young Barnard and the sovereign State of Pennsylvania, and before the year was out he had been thrown for his first loss, a substantial monetary one and a heavy reduction of the schemes he had envisioned. This was accomplished in three rounds or stages which were often to be confused in later reports, but which may be clarified as follows:

Barnard said that he had first met with the Capitol Commissioners in July 1902, and that on this first occasion he was told that \$700,000 was available for sculpture,¹³ a believable figure though so far as I know not in any way confirmed. He told the Commissioners what he would like to do: "Within ten minutes I had sketched out a plan of work that met with hearty approval. It wasn't so impromptu, though, for in that plan I concentrated a lifetime of study and thought... The big plan upon which we agreed had in it sixty-seven figures."¹⁴ Think of it, "Michelangelo [he had been misinformed] only did nineteen figures in all his life!"

However, when an official and widely publicized announcement was made later in July that Abbey and Barnard had been selected to decorate the Capitol,¹⁵ the sum available for sculpture had been reduced by more than half, to \$300,000, and the number of figures, it was said, would run to "between forty and fifty," thus reducing the average price per figure, too, from over \$10,000 to less than \$6000. The four categories of sculptures proposed for this \$300,000 scheme were as follows: first, honoring a great industrial state, there was to be on the skyline of the main façade, at the base of the dome, an "Apotheosis of Labor," a thirty-five foot composition in bronze claimed to be "somewhat larger than any other [bronze] group in existence"; second, four pairs of giant caryatids in marble, representing types of labor that had contributed to the State—farmers, miners, ironworkers, lumbermen—were to be placed on the attic section just below the bronze "Apotheosis"; third—to be noted in particular—two large marble groups vaguely identified as "embodying some allegorical conception" of primitive peoples, were to flank the triple main portals; and finally, each of the two wing entrances would have its pair of flanking groups, these four to represent component peoples of the State—Quakers, Germans, Scotch-Irish, English, and somewhere an Indian or two.¹⁶ It was the over-all purpose of the whole "to show the development of man, the failure of idleness and labor's triumphs."

Now the problem of time came up and with it the third round of the artist's fight for the dwindling prize. To the Commissioners' insistence that the work be completed within three years, along with the Capitol itself, Barnard replied that this was "foolish"; that one could, if compelled to, "throw together a few arms and legs" in that time but could not produce the required quantity of good sculpture. Repeatedly he met with the Commissioners and the Governor, but in the end, rather than hasten his work, he acceded to the Commission's outrageous proposal, what Barnard called "a sort of measuring art with a yardstick," that he do about one-third of the projected second scheme at a third of the remuneration. There was also, he claimed later, a verbal agreement that the State in addition would purchase for \$40,000 two of his other works, *The Hewer* and a large carved oak clock case with a Norwegian theme, but nothing was to come of this.¹⁷

On the twelfth of December 1902, in plenty of time to make his Christmas a jolly one, Barnard signed his contract at Harrisburg.¹⁸ Now there remained only one of the four categories of the earlier agreement: something "illustrative or allegorical of the 'Life of the People'" was to be represented in those two

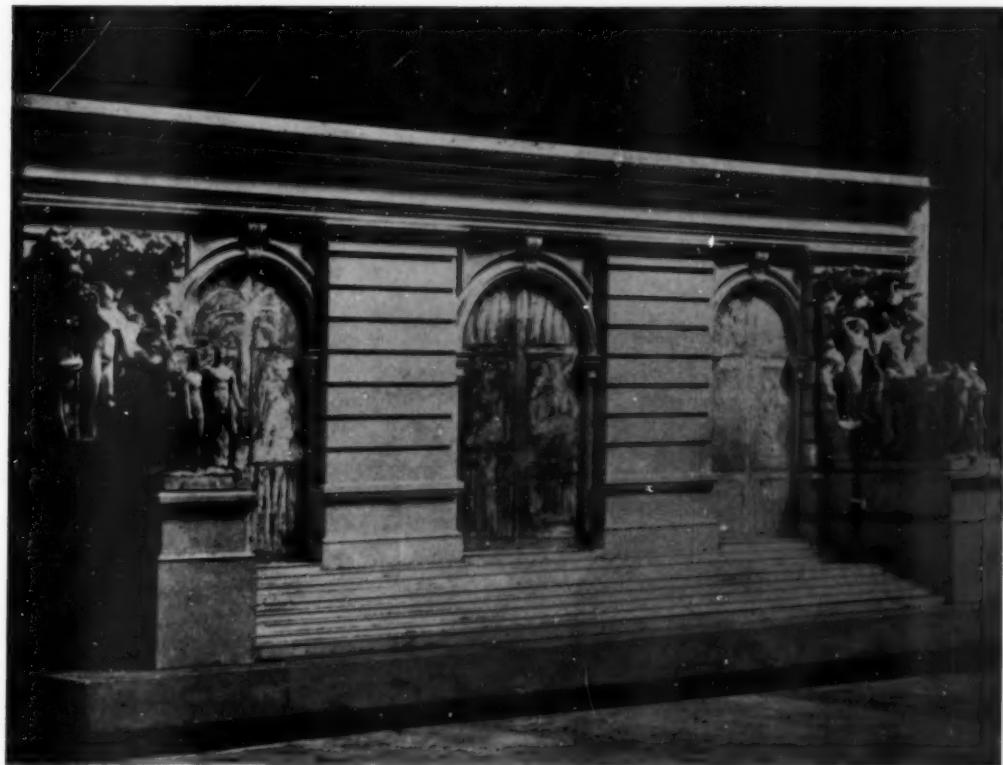


Fig. 3. *Model of the Pennsylvania Capitol Groups with Setting (clay?)*



Fig. 4. *The Pennsylvania State Capitol "Dedication" Print, 1906*



Fig. 5. GEORGE GREY BARNARD, *The Broken Law*
(clay model of the south Capitol group)

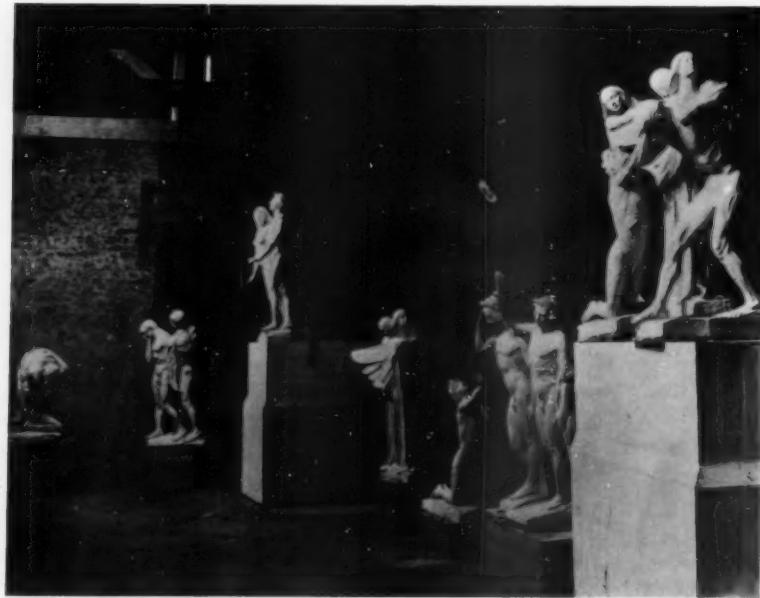


Fig. 6. Barnard's Studio at Moret, with plasters of the Capitol figures

groups flanking the main entrance of the Capitol. There were now to be about thirty figures, "heroic in size, . . . those figures standing erect to be not less than seven feet high." In this final and definitive agreement the sculptor's fee was to be \$100,000, or about \$3300 per figure. Of ironic significance was a statement italicized in Barnard's contract, *not* inserted in the painting contracts of Abbey and Miss Oakley: the date of completion of the work being fixed at December 1, 1905, "it is expressly understood that time is of the essence of this agreement."¹⁹

At last, however, it seemed that the track was clear and all signals favorably set. Mangled and curtailed though it had been, the project remained a challenge: "In these [two groups]," Paul Clemen later wrote, "Barnard must say what was in his heart."²⁰

In general the problem here was similar to that of the groups for the façade of the Paris Opera by Carpeaux and others, with which Barnard would have been familiar. Accounts differ as to when the first sketch stage was reached. One states that Barnard made no sketches before his going abroad, presumably in 1904;²¹ another, and this a more or less official report made at the dedication of the statues, that models, "the first studies of the two groups and their backgrounds," with fourteen-inch figures were presented in May 1903.²²

There are in the Huston Collection at Harrisburg²³ photographs of what probably were presentation models in clay, one representing the triple entrance to the Capitol with the two groups on their pedestals (Fig. 3), the other a separate rendering of the right hand (south) group (Fig. 5). The models show Barnard's concepts fixed and complete in all important elements. Each group consists of two main sections, a great background bas-relief rising vertically against the building, with figures deeply set in lush masses of vegetation, and a cluster of nude forms about a central solid core, advancing outward on the pedestal. The subjects are fairly complex, for each group is an agglomerate of motives bearing on a single theme. The south (right hand) group, which begins with the Adam and Eve of the Fall of Man in the background and moves forward to the contrasted forms of Despair and Hope, was to be called variously "The Burden of Life," or "The Broken Law." Its opposite to the north, called "Love and Labor," or "The Unbroken Law," begins with male and female reaping fruits of labor and advances to a youth and maiden, a new Adam and Eve, who gaze wonderingly toward the West as though into the future. Said the artist, "These subjects [bearing as they do on Man's fulfilling or not fulfilling the laws of God and Nature] seemed to me peculiarly appropriate to the

headquarters of a legislature.”²⁴

The thoroughness of Barnard’s procedure was one of the remarkable aspects of his work on this project, for the groups and each of their multiple elements were to be carried through a systematic progression of studies beginning with tiny thumb-nail models of the groups scarcely two inches square, yet indicating all the figures, and ending with the large plasters from which the marbles were to be cut. From forty or fifty pairs of the thumb-nail sketches, one pair was selected to become the germ of the design. These were developed into eight-inch figures, and further into twelve-inch figures. Then for the first time the living model was used and each twelve-inch form restudied with reference to nature: these foot-high studies from life remained throughout the project the key figures for reference. There followed another full series in the clay at three-quarters life-size, with considerable use of the living model, and still another at the final heroic scale. These when finished were cast in plaster, the plasters sent to Carrara for pointing into marble and the marbles returned to the studio to be worked on by the sculptor.²⁵

In order to obtain better working conditions—access to experienced stone-cutters, models, sources of material—Barnard early in 1904 returned to France and with his family settled at Moret-sur-Loing, an ancient village with fine fragments of its Gothic past, situated not far from Fontainebleau. There a carriage shed beside the Loing served him as a main studio (Fig. 6) and a barn for work from the life model.

Working the various elements of his groups, Barnard now began to bring some up to the heroic size: *The Mother* (Fig. 7), with a vaguely defined infant held across her shoulder; *Kneeling Youth* (Fig. 8), reaching out toward a burden-bearing man; the very striking *Prodigal Son* (Fig. 1) (a separate marble of which is at the J. B. Speed Museum at Louisville), were among those dating from 1904.²⁶ These first fulfillments are strong and arresting concepts, vital and expressive as sculptural forms. Their posturings often suggest stylized movements of the dance, as do those of the groups in their entirety, and might even remind us of Barnard’s deep admiration for the art of Isadora Duncan. At the end of this year he was able to greet members of his family with a photograph of himself posed against the south pedestal group, inscribed “To dear Eric and Alice—portion of George’s dream—tis no longer a dream, yet I sigh that it ever may be—Happy New Year from brother George” (Fig. 9).

But there were also delays of one kind or another. Barnard’s own insistence on making so many preparatory works was bound to be time consuming.

Therefore the year 1905, the last permitted under contract, and all of 1906 went by with the great task still far from complete. Barnard by this time had been granted a three-year extension of time.²¹

Over in the New World great crowds had turned out to participate in the ceremonial \$50,000 dedication of the Capitol on the fourth of October, 1906.²² A large framing print, no doubt issued for this occasion, shows the Barnard groups as though in place, together with such as were proposed in his \$300,000 scheme and a further lavish use of sculptural and landscaping features (Fig. 4). By contrast, the actual appearance of the place on that day would have been rather bleak. And it rained, with only a brief let-up while President Theodore Roosevelt delivered the address that he had come to make.²³

But another storm of more ominous nature now was rumbling closer, already thundering heavily enough to send tremors to the foundations of the new edifice. An inquisitive State Treasurer, William H. Berry, a Democrat who had slipped past the guard of Boss Penrose's Republican legion, had begun to bore from within. Probing into records that were intended to be kept closed, asking questions where none had been anticipated, he sought to reveal reasons why over nine million dollars had been required to equip a building that had cost less than four million to erect. Quickly in the heat of a gubernatorial political campaign the Capitol graft scandals began to blossom profusely, especially in the Democratic press: in Harrisburg the *Patriot* front-paged column after column of Berry's itemized evidence of inflated and allegedly dishonest expenditures.²⁴

There is no need to burden this account with details of the inevitable investigation of this odorous affair. Suffice to say that Barnard's white plasters were certain to be pawed over by hands that had delved into the mire, and that futile attempts would be made to link the sculptor with the gang that supposedly had grabbed the boodle. In such circumstances it may have been to Barnard's advantage that his relations with the Capitol Commission and with architect Huston had become increasingly inharmonious. Just as the graft charges were breaking, there appeared in the newspapers reports that the sculptor was "much dissatisfied" with the treatment of his project and with Huston's part in this.²⁵ Not enough money had been forthcoming. Having needed all of his first \$20,000 installment to secure the bond required by his contract, the artist had mortgaged his possessions and sacrificed his life insurance.²⁶ A loan of \$10,000 was obtained with *The Hewer* as security.²⁷ Huston, he asserted, had cabled him to have some plaster replicas made for the Capitol dedication, then

had cancelled the request after Barnard, rushing his men day and night, had spent some \$4500 on the task.³⁴

It became an open wrangle. In New York, Barnard's friend Gutzon Borglum came vigorously to his defense, protesting that a great sculptor ought not to be handicapped by petty restrictions and that fine sculpture cannot be bought like bricklaying.³⁵ On the other hand, there were sculptors who behind a screen of anonymity were willing to testify to Barnard's economic incompetence: "Barnard's personality is winning," remarked one, "but what he needs is a business manager." It was charged that "he paid \$20,000 for castings when \$1000 would have done," and that "he is a man who with \$1500 in his pocket, would try to buy \$2500 worth of trinkets."³⁶

In any case, on top of all this the Pennsylvania Treasury at the end of 1906 stopped further payments on all Capitol projects pending an investigation by the Attorney General. It may be noted at this point that in the latter's published report a tabulated statement of expenses of the new Capitol up to January 2, 1907, lists installments paid to Abbey for mural paintings but none to Barnard for his sculptures.³⁷

The artist now was left high if not dry (there are stray references to a flood which at some time during these years caused severe damage to the contents of the studio on the banks of the Loing).³⁸ At this time Barnard was employing up to fifteen assistants, although, what with the coming and going of models and workmen the number would constantly have changed. To these assistants he put the problem as to whether or not the work should continue with no prospect of immediate financial support from Harrisburg. The answer was a loyal "yes."³⁹

There was, however, more than one string to Barnard's fiddle. Through the preceding months, necessity having spurred his resourcefulness, he had begun working another source of income, one which henceforth would develop into a major facet of his career. From this stringent situation was to emerge Barnard the collector, eventually to become the founder of The Cloisters and of other medieval collections. As soon as he had set up housekeeping in the nineties, Barnard's home had been filled with collector's curios,⁴⁰ and he often gave as a reason for his early interest in medieval sculpture a desire to bring to this country models of good stone and wood carving that could be seen and utilized by young sculptors learning their craft. Now he began to acquire medieval objects with a double purpose: to resell some at a profit while retaining choice examples for a collection of his own.



Fig. 8. GEORGE GREY BARNARD, *Kneeling Youth* (plaster)



Fig. 7. GEORGE GREY BARNARD, *The Mother* (plaster)

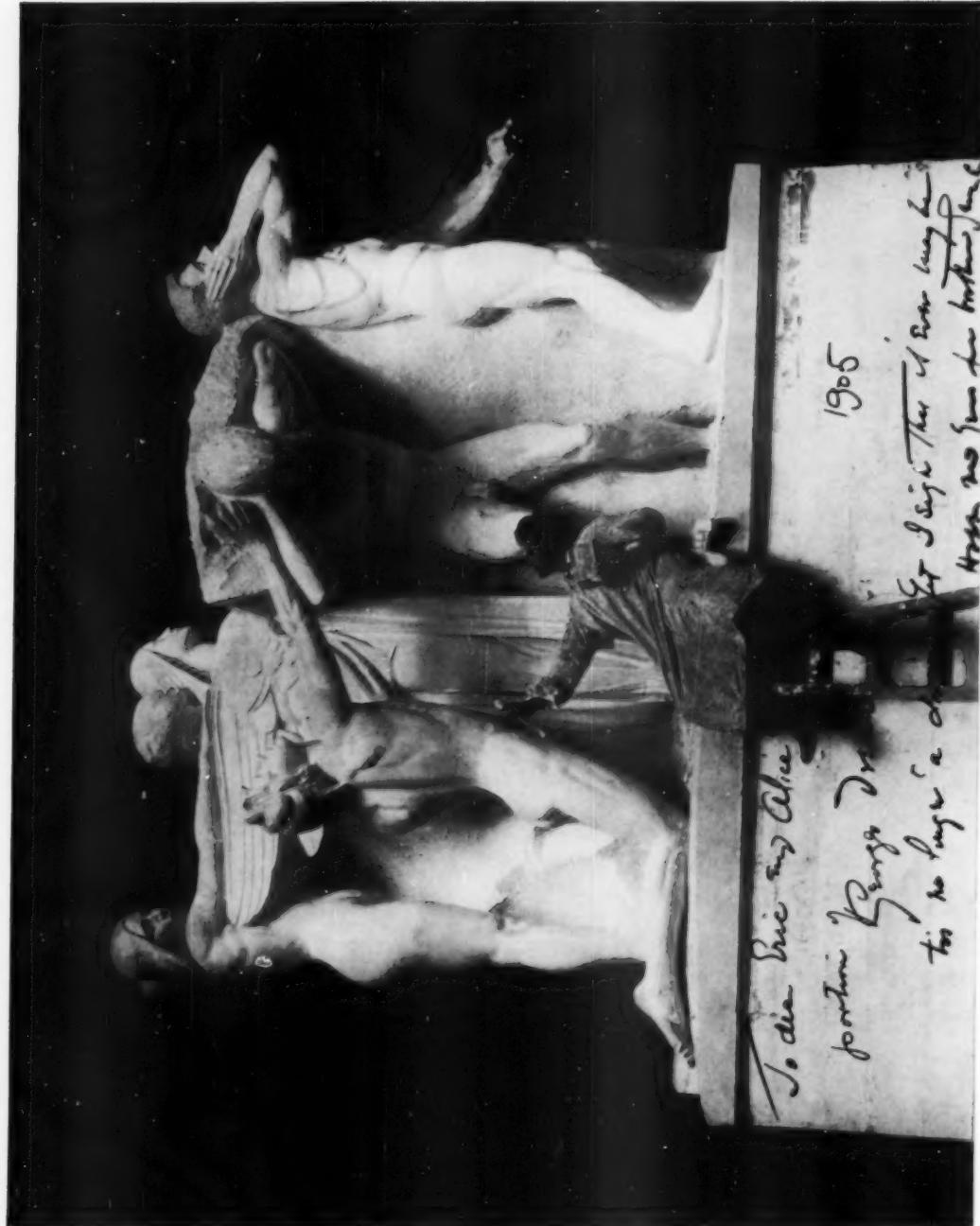


Fig. 9. Barnard in 1904, with full scale plaster of south pedestal group
for the Pennsylvania Capitol

Many a good yarn has come down concerning Barnard's triumphant finds of treasure, made in the course of tours on a bicycle through the French countryside; of clues supplied by farmers and their children; of the Crucifix nailed to a chicken coop; of buried carvings which for generations had been but obstacles around which the farmer steered his plow.⁴¹ There is no need to question the truth of these stories. Yet where real evidence does exist, it shows that Barnard, like every other trader in antiques, bought and sold among dealers and, it is said, sold sometimes to the French government. His profits appear to have been very substantial indeed for a man in need of a business manager and given to purchasing "trinkets." Some tradings listed in a notebook at this time show sales that double, triple, even quadruple the buying prices. An expense list shows him in November and December 1906 visiting Dijon, Toulouse and other places, making payments on capitals and cloisters.⁴² Some capitals of the wonderful cloister of Saint-Michel-de-Cuxa, now to be seen in their upper Manhattan setting in The Cloisters, were acquired in January 1907 at Prades.⁴³

Barnard claimed that in some six or eight months he had cleared around \$20,000 in profits from his sales of medieval art, and that after payment of his accumulated debts this carried him through another ten months.⁴⁴ But of course it was not possible to be on the road in search of antiques and to carry on work in the studio at the same time. Therefore in 1907 (one account says in June)⁴⁵ he gave up and returned to the United States, where he hoped to come to some helpful agreement with his employers at Harrisburg.

During the winter of 1907-1908 the Capitol sculpture project reached its nadir. Barnard in his New York studio, the contents of which were threatened with attachment, found solace in other work, a "splendid pedestal" for his *Columbus* and a *Descent from the Cross*, one of his rare biblical subjects that might have been prompted by his immediate interest in the arts of the medieval church.⁴⁶ However, one wonders what really might have been achieved by Barnard in dealing with the state officers at Harrisburg and what might have become of his Capitol groups had not some influential friends at this time intervened and come to his assistance.

They were all New Yorkers. Organized by Professors E. R. A. Seligman and A. M. Carpenter of Columbia University,⁴⁷ a group of well-to-do friends that included also Sir Casper Purdon Clarke (Director of The Metropolitan Museum of Art), Robert E. Ogden, Frederick E. Bourne, Albert Shaw and Walter Hines Page, took steps to salvage the enterprise and thereby to forestall what they looked upon as a national dishonor of having so worthy and well

publicized a project end in failure. Funds were subscribed for Barnard's immediate aid, and the committee, after extended negotiations with the Harrisburg authorities from the Governor down, reached an agreement on further procedure. That December, within a day or two of the sixth anniversary of the signing of Barnard's definitive contract, it was announced by George K. Young, Auditor General of Pennsylvania, that with money subscribed by the committee and invested for their protection in a real estate mortgage, the artist had been enabled to pay off his first \$20,000, held as bond, and to proceed to the completion of his sculptures—within a year, the Auditor General hoped.⁴³ Barnard himself had already gone to Carrara for marble.

His send-off had been a heartening one and might be compared to the opening passage of the triumphant last movement of a symphony. A large one-man exhibit of his sculptures had opened late in October in Boston's Museum of Fine Arts, the first to be shown in the museum's new building on Copley Square. Crowds flocked to it; newspapers and periodicals had found it a revelation. "Artistic Boston," said the *Transcript*, "has something distinctly new to think about." Among the works displayed were four plasters of figures from the Harrisburg project, the first to be shown outside the Moret studio. But the great drawing card was the marble *Hewer*, which had been set up out of doors on a spot beside Trinity Church, destined to be occupied permanently by St. Gaudens' statue of *Phillips Brooks*. "All day long, and in the evening, too," it was reported, "you will see groups of people around the statue, viewing it from all sides and voicing their opinions freely."⁴⁴ Barnard himself, attending the show's opening, delighted in mingling with the crowds and listening to their remarks.

Barnard again was *news*. He was a great American artist and one, moreover, who had been grievously wronged by Pennsylvania's politicos, "a crowd of vultures!" Readers of *World Today* were told that "a sculptor at all events has arrived who has become as inevitable in editorial offices as, say Governor [Charles Evans] Hughes or President Elliot [of Harvard]." Without an "appreciation" of this artist and his work, it was observed, "no American magazine has fulfilled its informational function."⁴⁵ For the most part they recognized the obligation.

So it continued through the remainder of the total of nine years altogether that it took to get the Harrisburg groups carved and installed on the pedestals that they now occupy. Between the end of 1908 and early spring of 1910 the marble cutting was in progress. Then, with all the fanfare that an artist could wish

—could obtain, in any case, in those pre-television days half a century ago—the finished sculptures were given their debut in Paris, where Barnard once again became the sensation of the Spring Salon.

Moving the statues even as far as Paris cost around \$6000, for their aggregate weight ran to over a hundred tons of Blanc Clair Carrara.⁵¹ While the contract had called for seven-foot figures, Barnard had made them nine and a half feet high in the interest of better scale relationship with their intended setting. The background bas-reliefs rose to a height of twenty-one feet. In the Grand Palais where the Salon was held, Barnard's groups were the first works to be seen, situated beneath the dome, flanking the entrance to the great hall. It is possible to imagine something of the tremendous impact they must have had on visitors, as well as of their overpowering effect among the other exhibits. Jean Paul Laurens remarked of his French colleagues and their offerings: "There we are all like colored sugar-plums in a box" confronted with "a young and powerful creation like this."⁵²

Some unpleasantness arose over the question of awards. While the jury overwhelmingly favored giving the American artist a Gold Medal, a clique of the Société des Artistes Français opposed this honoring of a foreigner. Barnard thereupon dispatched a letter to the jury declining any distinction.⁵³ "No matter", said the noted German critic Paul Clemen: "he has no need of a Salon award. His sculpture is so full of virility and power that it makes all other work in the Salon look effeminate."⁵⁴

In the tributes that literally went around the world—at least one French language paper published in China reported on the Salon and Barnard's part in it⁵⁵—it grows tiresome to see him again and again dubbed the equal of a Phidias and a Michelangelo (had not his master Cavelier pronounced him such at the threshhold of his career?). It means more, however, to learn that Auguste Rodin told our Ambassador Bacon that these sculptures were "magnificent." And though American presidents, even those now living, have rarely evinced a cultivated taste for the arts, a great deal was made of the unrepressed delight shown by Theodore Roosevelt upon viewing the Barnard groups, allowing himself to be quoted: "I am proud of this work—proud—thrice proud."⁵⁶

Late in November the marbles crossed the Atlantic on a freight steamer, Barnard preceding them on the *Mauretania*. Eighteen railroad cars were required to transport them to Harrisburg, a veritable petrified circus! Through the winter and spring of 1911 final trimming and installation took place, beginning with the south group (Figs. 12, 13), then the north (Figs. 10, 11), under

the supervision of Giulio Piccirilli.⁵⁷ As Barnard had anticipated, objections arose over the exposed nudity of the figures. The Harrisburg ministerium protested and indignant letters appeared in the local newspapers; said one, "nudity in art is offensive to Christian delicacy—that is the whole case in a nutshell."⁵⁸ A Chicago paper, making light of the matter, printed a retouched photograph (backwards, at that) showing all the figures in one group wearing tunics like actors in a Sunday School Christmas play.⁵⁹ Barnard, who used to say that he would put pajamas on Venus if it would serve the cause of art, had decided upon a palliative treatment before the statues came to America, previous even to their showing at the Salon, choosing to apply not fig leaves but shapeless "blurs" of marble, such as had been used, he claimed, by Michelangelo.⁶⁰ Such blurs were carved on the male forms of the north group while those on the south were applied after installation.

With one more short trip abroad Barnard said goodbye to Paris in April, and a few weeks later, on May 10, he briefly addressed a session of the Pennsylvania House of Representatives.⁶¹ Shortly after this Governor Tener, having learned that the artist had again gone deeply into debt with expenses of transporting and installing his statues, suggested to the Senate an \$80,000 reimbursement, an appropriation for which quickly passed both houses, thus bringing the cost to the State of these statues to \$180,000.⁶² "Yet", said the *Times*, "it was the boast in certain quarters that Pennsylvania had obtained a bargain."⁶³

The last scene of the long tragi-comedy was a day of dedication infinitely surpassing anything that the artist could have expected had his works been in place on that rained-out occasion when the Capitol itself had been dedicated.⁶⁴ The same date, October 4, was chosen, but now proclaimed as "Barnard Day," with all Harrisburg requested to observe a half-holiday from twelve noon on. Before the entrance to the Capitol grandstands were erected for 800 special guests and a chorus of 400 school children. The Commonwealth Band would be seated in front of them.⁶⁵ After a clouded morning a warm afternoon sun shone out for the celebration, shone above all on the white marbles, their spotless nude figures advancing to gaze symbollically westward across the Susquehanna. Perhaps the most touching moment of the day was when, just before the ceremonies, a wreath of laurel tied with white ribbon was placed before the north group by the artist's parents, the willing hands of bystanders helping to raise it to the pedestal. It was the Reverend Dr. Joseph Barnard who delivered the invocation before an assembled crowd of thousands.

The service was an elaborate one. "Barnard and his Statues" were eulogized



Fig. 11. GEORGE GREY BARNARD,
The Unbroken Law (north Capitol group)



Fig. 10. GEORGE GREY BARNARD,
The Unbroken Law (north Capitol group)

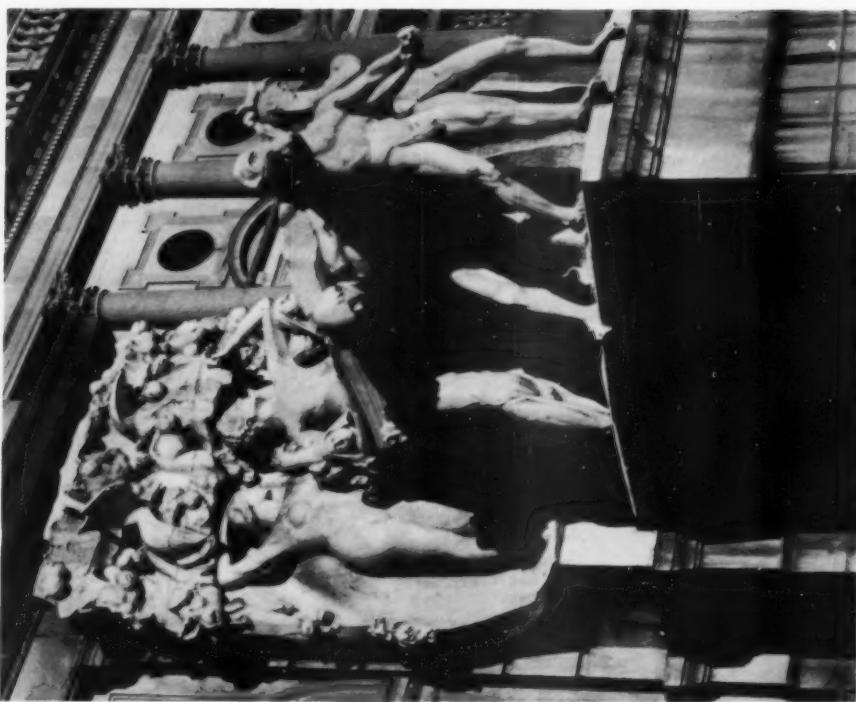


Fig. 12. GEORGE GREY BARNARD,
The Broken Law (south Capitol group)

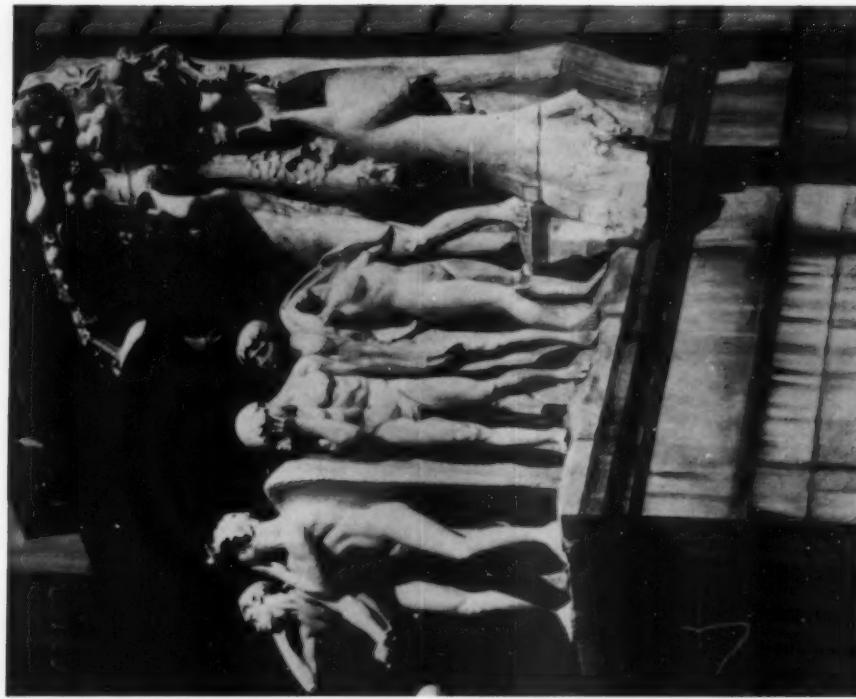


Fig. 13. GEORGE GREY BARNARD,
The Broken Law (south Capitol group)

fervently in an oration of that title, and the groups upon presentation were received with proper feeling by Governor Tener. Only ex-Governor Penny-packer went so far as to recall that the men who made the Capitol and its statues had been treated with "contumely and ingratitude."

At frequent intervals there was music, all composed for the occasion: "Barnard" was the opening piece, and "The Barnard March" also was performed by the band; an Ode of four verses, "The Barnard Groups," was sung by the chorus, as was also another and since familiar song, "Pennsylvania," which few recall was first voiced in honor of Barnard's statues. Meanwhile bunting stirred in the breeze, two large flags and a blue keystone were lowered at an appropriate moment, and school children with white flags spelled out the letters P-E-N-N-S-Y-L-V-A-N-I-A.

At last Barnard himself, reluctant and protesting (he had contracted a severe cold) was called forth by the Chairman, and, doffing his soft black hat, bowed repeatedly "as the vast multitude cheered." Afterward he shook hands until even his toughened sculptor's fingers must have found it hard to bear.

Today Barnard's marble groups show alarming deterioration from nearly half a century's exposure to the vagaries of the weather. One hopes that something—and it will have to be something of a drastic nature, such as removal indoors—may be done to preserve what is still there. They have not remained popular in American art. Objections have been made that the groups are crowded and confused, that their moralistic ideas are obvious and commonplace. Barnard's reputation among his contemporaries had begun to decline even before the art of sculpture itself took to renouncing "monolithic" form in favor of abstractions of planes and lines in space. Yet this is but to say, one hopes, that Barnard's Harrisburg statues have passed into that temporary eclipse which the taste of one generation often draws over the shining accomplishments of a preceding one.

Looked at afresh, however, they may be seen as the masterful achievements they once were acclaimed to be. As groups, they are imaginatively conceived in the tradition of baroque enrichments. From the building they move outward into space, their crowded forms enlivening and certainly dominating in artistic interest the architecture of orthodox Renaissance pattern against which they are set. Their bas-reliefs and pedestal groups are architecturally effective as transitions from the broad steps of the approach to the vertical plane of the façade (Fig. 3). For the perceptive eye, the individual motives of which they are comprised include sculptural concepts of genuine esthetic and emotional

significance. There can be no denying that these are the products of an artist of extraordinary imaginative and technical powers.

Barnard was wont to say during those early years that it was his aspiration "to make his life's task a succession of related works."⁶⁶ It must have been satisfying to him later in life, looking back over the series of his sculptures extending from the early *Two Natures* to the last almost too idealistic *Rainbow Arch* that never was given permanent form, to realize that his objective had been carried through, and that the Pennsylvania Capitol groups were an integral part of the sequence. In any case, one of his last wishes, written into his will, was to be buried near these sculptures; and it was in Harrisburg that this wish was carried out after his death on April 24, 1938.

¹ Barnard's father and grandfather were Pennsylvania born, his great-grandfather having come from the North of Ireland. The family name originally was Banard. Full details are given in a note on Barnard's father, the Reverend Joseph Barnard, in *Memoirs of the Lower Ohio Valley*, Madison, 1905, I, 202-203. (Information supplied by Albert Ten Eyck Gardner.)

² The model is illustrated in *World's Work*, 5:2837, Dec. 1902. It can also be seen in a picture of Barnard in his studio in *Harper's Weekly*, 46:1134, Aug. 23, 1902.

³ For stylistic comparison see, for example, Rodin's *The Shadow* of 1880.

⁴ *World Today*, Mar. 1909, p. 274.

⁵ *Boston Transcript*, Oct. 28, 1908, quoting from *Les Temps* of May 7, 1894.

⁶ *The Critic*, Nov. 1898, pp. 354-355. In other early articles Barnard himself was shown in several views working on *The Hewer* in clay. The marble version was made in 1902 and is now in the collection of John D. Rockefeller II. A bronze replica was presented to the city of Cairo, Ill. in 1906. A studio plaster acquired by the Pennsylvania State University in 1904 has recently been damaged but might well be restored and preserved as being probably the only direct facsimile of the original clay (illustr. in Lorado Taft, *History of American Sculpture*).

⁷ *International Studio*, 36:39, Dec. 1908.

⁸ Robert Black, *The Art of Jacob Epstein*, New York, 1942, p. 3.

⁹ *The New Yorker*, Jan. 17, 1931, a "Profile" of Barnard.

¹⁰ George H. Morgan, *Annals of Harrisburg*, Harrisburg, 1907, p. 454.

¹¹ A printed pamphlet containing Huston's contract of Feb. 25, 1902 and those of all the artists employed on the Pennsylvania Capitol is in the Division of Public Records, Harrisburg.

¹² *Report of the Attorney General in the Capitol Investigation*, Harrisburg, 1907, p. 121.

¹³ *New York Times*, Nov. 27, 1910; *Current Literature*, 49:207, Aug. 1910.

¹⁴ *Current Literature*, loc. cit.

¹⁵ *Harrisburg Patriot*, July 23, 1902.

¹⁶ *Ibid.*

¹⁷ *New York Times*, loc. cit. In a small "Journal" of Barnard's, now in the library of the Pennsylvania State University, there is a record (p. 15) of payment for moving *The Hewer* and the oak clock to the artist's New York home, probably from Harrisburg, on June 15, 1904. Presumably this was just before or after Barnard's leaving for Moret, France.

¹⁸ *Harrisburg Patriot*, Dec. 13, 1902.

¹⁹ See note¹¹ concerning contracts.

²⁰ *Kunst für Alle*, 26:395, May 1911.

²¹ *New York Times*, loc. cit.; see also note 17.

²² *Dedication Ceremonies of the Barnard Statues, State Capitol Building, Harrisburg, Pa.*, Harrisburg, 1912, p. 3.

²³ Division of Public Records, Harrisburg.

²⁴ *Cosmopolitan*, 49:674, Nov. 1910.

²⁵ *New York Times*, loc. cit.

²⁶ *International Studio*, 34:46, Dec. 1908.

²⁷ *Harrisburg Patriot*, Sept. 24, 1906.

- ²⁸ Morgan, *op. cit.*, p. 454.
- ²⁹ Harrisburg *Patriot*, Oct. 6, 1908.
- ³⁰ The furnishing of the Capitol was carried out under a bill which allowed the board of Buildings and Grounds to make use of all unappropriated funds in the State Treasury.
- ³¹ Harrisburg *Patriot*, Sept. 24, 1906.
- ³² *Boston Transcript*, Oct. 28, 1908.
- ³³ Barnard "Journal", p. 9. Two notes for \$5000 each were given to Fred G. Bourne.
- ³⁴ Harrisburg *Patriot*, Sept. 24, 1906. Barnard set his loss at \$7000 when being interviewed for the *New York Times* in 1910 (Nov. 27).
- ³⁵ Harrisburg *Patriot*, Oct. 8, 1906.
- ³⁶ *Ibid.*
- ³⁷ *Report of the Attorney General in the Capitol Investigation*, Harrisburg, 1907, pp. 363-365. Directing Engineer A. F. Jones, of the General State Authority, Harrisburg, informs me (citing a typewritten report) that a search of the State Treasurer's Reports revealed no payments to Barnard other than those of 1911. However, no records are available showing a break-down of lump sum payments made to the Capitol Commission, thus leaving some possibility that payments may have been made.
- ³⁸ *Advance*, Sept. 1, 1939, p. 393.
- ³⁹ *Current Literature*, 49:208, Aug. 1910.
- ⁴⁰ *The Critic*, Nov. 1898, p. 357.
- ⁴¹ Many such stories are recalled by the artist's son, Monroe G. Barnard.
- ⁴² Barnard "Journal," p. 40.
- ⁴³ An account of this transaction is given by Pierre Vidal in an article "Les restes des Cloîtres de Saint-Michel-de-Cuxa," in *Revue d'Histoire et d'Archéologie du Roussillon*, III (1913), 109-113 (brought to my attention by Mr. James J. Rorimer).
- ⁴⁴ *New York Times*, loc. cit.
- ⁴⁵ *Ibid.*
- ⁴⁶ *World's Work*, 17:11267, Feb. 1909.
- ⁴⁷ *New York Times*, Dec. 10, 1908.
- ⁴⁸ Harrisburg *Patriot*, Dec. 11, 1908. Young attributed the "trouble" to Barnard's lack of business acumen and claimed that he had already been paid "fully \$74,000." See note 37.
- ⁴⁹ *Boston Transcript*, Oct. 28, 1908. Feeling was widespread that *The Hewer* should remain in Boston and a popular subscription was launched to raise money for its purchase.
- ⁵⁰ *World Today*, Mar. 1909, p. 273. *The New York Times* (Apr. 8, 1911) reported from Paris that Barnard was as newsworthy there as any celebrated writer or actor.
- ⁵¹ *New York Times*, Nov. 27, 1910.
- ⁵² *Ibid.*, July 17, 1910; reporting from *Le Siècle*, Paris.
- ⁵³ *Ibid.*
- ⁵⁴ Quoted among typewritten press excerpts in the Barnard papers.
- ⁵⁵ *Ibid.*; from the *Courrier de Haifong*.
- ⁵⁶ *Le Siècle*, June 3, 1910.
- ⁵⁷ Harrisburg *Patriot*, Feb. 2, 1911. Steps in the installation of the statuary through the winter and spring of 1911 may be followed in issues of the *Patriot*.
- ⁵⁸ *Ibid.*, Jan. 11, 1911.
- ⁵⁹ *Chicago Examiner*, Jan. 15, 1911.
- ⁶⁰ *New York Times*, Jan. 27, 1910.
- ⁶¹ Pennsylvania *Legislative Journal* of 1911, 2325 (May 10, 1911).
- ⁶² *Ibid.*, 2538 ff.; Harrisburg *Patriot*, Oct. 4, 1911.
- ⁶³ *New York Times*, Nov. 27, 1910.
- ⁶⁴ Philadelphia *North American*, May 10, 1911.
- ⁶⁵ Details of the dedication are drawn from the Harrisburg *Patriot* of Oct. 4-5, 1911, and from *Dedication Ceremonies of the Barnard Statues, State Capitol Building, Harrisburg, Pa.*, Harrisburg, 1912.
- ⁶⁶ *American Review of Reviews*, 38:689, Dec. 1908.
- NB. Photographs for Figs. 1, 2, 7, 8, reproduced through the courtesy of Monroe G. Barnard; Figs. 3, 4, 5, 6, from the Huston Collection, Division of Public Records, Pennsylvania Historical and Museum Commission; and Figs. 10, 11, 12, 13, through the Pennsylvania Historical and Museum Commission.

SHORTER NOTES

A LIFE-SIZE ST. FRANCIS BY ZURBARAN IN THE MILWAUKEE ART CENTER

By MARTIN S. SORIA

IN 1449 Pope Nicholas V visited the gloomy crypt below the church of St. Francis at Assisi. Coming upon the tomb of St. Francis, the Pope and his entourage saw a vision which has haunted art ever since. Motionless and alive, the Saint stood on top of the coffin where he had been laid to rest two hundred years earlier. His chest, hands and feet exhibited the stigmata, the wounds of Christ's passion received by the monk when living. Puzzled and elated, the Pope and his followers withdrew from the mystic presence.¹

After 1600 this theme became significant to a number of Spanish painters and even sculptors. Francisco de Zurbarán (1598-1664), "Painter of the king and king of painters," is now recognized as one of Spain's great masters.² His religious paintings suggest the ringing silence of monastic contemplation and evoke the solitude of seventeenth century friars. Yet the rigid, disciplined design of his compositions and the bold application of contrasting and intense colors are akin to contemporary art. Zurbarán's foremost artistic qualities spell sober solemnity, strong and tender, and an archaic purity and stillness most refreshing to modern eyes.

To Pope Nicholas' vision of St. Francis, Zurbarán gave universal meaning. He painted it three times in the early 1640's shortly after the death of his beloved second wife. These representations are now in the museums of Boston, Lyon and Barcelona. Even more powerful and a decade earlier is a different version, showing the saint in frontal pose looking at a skull. It has just been acquired by the Milwaukee Art Center (Fig. 1).³

St. Francis stands before us full-length, life-size. He is dressed in the patched gray garments of coarse wool worn by Franciscan monks. His knotted cord, invisible now, may hide in the deep shadows. The face, strongly foreshortened, is framed by a blue beard and cast into darkness by a high, peaked cowl (Fig. 2). His arms and hands, sweeping in a wide arc, hold to his chest a golden skull.



Fig. 1. FRANCISCO DE ZURBARÁN, *St Francis*
Milwaukee Art Center



Fig. 2. Detail of Figure 1



Fig. 3. Detail of Figure 1

In tragic, lonely grandeur he gazes intently at this symbol of death like one who follows St. Ignatius's Spiritual Exercises.

With dramatic impact, with the eerie power of a vision, yet with the sculptural and bodily roundness of a carved statue, the figure steps out of the picture. The surrounding space is black, the dark night of nothingness. But bluish-gray areas at the right and a cooler lighter gray at the upper right dispel the gloom. Here is a feeling of hope for salvation. Here the sharply lit tan hood between black on one side and gray on the other establishes a strong tonal accord.

Among Zurbarán's glories is the geometric architecture of his drapery folds. In this picture he built a striking harmony of contrasting conic shapes. Folds cast in three sharply-peaked cones of varying volume form the lower part of the monk's habit and ascend to the sleeves. These folds deeply project and recede. Between them shadows rise like organ pipes dimly perceived. The three conicals find an echo in two smaller, slender folds accenting each side of the chest, and come to a full, major ending in the broad, brightly lit, tall triangular hood.

No baroque artist excelled Zurbarán in the intense fusing of reality and mysticism. Exactly in the center of the composition is the skull hauntingly real, with gaping eye holes, two gleaming white molar teeth, and the boldly rounded dome of the cranium (Fig. 3). The colors, predominantly golden, are enriched by other hues, from shining white highlights, energetically applied, to slender touches of Venetian red. Thus the skull comes to life, a symbol of life as well as death. Rather than decay, the golden hue suggests something precious. One thinks of a delicate sacramental vessel, a chalice or communion cup with filigree work and finely engraved lines.

Reality and illusion are confronted throughout the picture. For instance, in the sleeves we admire the imaginative three-pronged burst of the folds, profoundly cut as in a beautiful giant star. Then we notice that the sleeves seem hollow, empty of arms. Zurbarán used to paint fabrics from life by dressing them over a wooden mannequin rather than over a live model. Amazingly, he realized a warm lifelikeness of modeling and surface which invites the touch of our fingers. Yet no living arm sustains those draperies. Zurbarán suggests a body that is and is not, a St. Francis, though dead two hundred years, alive as Pope Nicholas found him.

Life and death cast a spell over the powerful hands of the saint. Magnificently rough and uncouth, they vibrate with vitality. Their dark brown hue over a dark underpainting suggests earth, the earth wherein St. Francis had been

buried generations earlier. To emphasize the hands, the fingers are elongated out of proportion, just as the painter had done in a kneeling St. Francis of 1632 in the Shaw collection in Buenos Aires. By style, the Milwaukee picture was painted about 1631-1632.

Sharply outlined at the upper right and arching away from the saint like an echo is his shadow. It is his alter ego, every man's other self, his conscience. Dematerialized, shadow without substance, shape without body, the illusion of life, rather than life itself. The artist suggests here the visible and the invisible, the conscious and the subconscious, and, through the human form, questions that touch the ultimate purpose and destiny of man. Pope Nicholas's vision of St. Francis is transformed into a symbol of hope of Resurrection for every man.

Thus, in poetic likeness Zurbarán speaks to us through the intervening centuries. Spain's greatest mirror of monkish meditation, he makes one reflect on the tragic entwining of the two poles of existence. Through life we face death, through death life. Here is the core of baroque thought, particularly in Spain. One could think of no finer example of Zurbarán's art, and of his time and place. The baroque spoke to the senses, to heart and mind. It exalted the violent and the cruel, the dramatic and the simple, the exuberant and the ascetic, all of which are present here.

The picture has further distinction. It was painted for the Marquis of Leganés, and one imagines that it once may have hung in his private chapel. Don Diego Felipe Messía de Guzmán was created the first Marquis of Leganés in 1627 by Philip IV, King of Spain. He served the Spanish crown as military governor of the Low Countries and later, from 1635 to 1641, as Governor of Milan. He led the Spanish armies against the French and the Portuguese and was related to the Spanish Prime Minister, Count-Duke Olivares. Leganés's wife Polixena was the daughter of one of Spain's greatest generals, the Genoese Ambroggio Spinola. Velázquez's most famous painting immortalizes Spinola as the victor of Breda. Polixena, Leganés and Spinola each sat for Van Dyck, and the two men also for Rubens. They appear together in another episode of the Thirty Years' War, the Surrender of Jülich, painted by Velázquez's gifted pupil José Leonardo (Prado Museum).

The Marquis owned one of the largest and most renowned picture galleries in Madrid. Collected during his years abroad, it abounded in Flemish and Italian masters: Bosch, Brueghel, Caravaggio, Raphael, Rubens, Titian, Van Dyck and Van der Weyden. Apart from Velázquez and Ribera, Leganés

owned few Spanish paintings. At his death on February 16, 1655, an inventory of his paintings was made, which apparently comprised over 850 items. 379 of these were listed in 1898-1899 by Vicente Poleró from a defective copy which does not include any paintings by Zurbarán.⁴ Yet it is known from the Salamanca catalogues that Leganés owned at least three: the Milwaukee *St. Francis*, the *Doctor of Law* in the Gardner Museum at Boston, and the *Assumption* in the Cerralbo Museum at Madrid.

The Leganés collection remained intact, owned by his descendants until the nineteenth century. Eighteen pictures, including the three Zurbaráns, were then acquired by the wealthy Spanish banker and diplomat, the Marquis of Salamanca. His red seal is still on the stretcher of the Milwaukee picture. The painting is listed in the two Salamanca sales held at Paris in 1867 and 1875.⁵ Bought in at the first sale, it was purchased at the second by the grandfather of the collector through whom the Milwaukee Art Center was able to acquire it.

In the St. Louis City Art Museum is a small version of the subject (36 x 13 inches) taken from Seville by Marshall Soult. Writing about this picture in 1944, I suggested it was hard to say whether (that picture) is a feeble work by the master or a production of the workshop.⁶ Now, with the emergence of Zurbarán's life-size masterpiece (80¹/₂ x 44 inches) in the Milwaukee Art Center, it appears that the picture in St. Louis was painted by assistants or followers. Two other small versions, related to the St. Louis picture rather than to the one at Milwaukee, have already been recognized as copies. They are in the Princeton University Museum and the Museum of Pontevedra, Spain, on deposit from the Prado.

¹ E. Mâle, *L'art religieux après le Concile de Trente*, Paris, 1936, pp. 480-3.

² M. S. Soria, *The Paintings of Zurbarán*, 2nd ed., London-New York, 1955.

³ The author wishes to thank Mr. Edward H. Dwight, Director of the Milwaukee Art Center, for many courtesies during the examination of the picture.

⁴ *Boletín de la Sociedad española de excursiones*, VI (Mar. 1898-Feb. 1899), 122-134.

⁵ Marquis of Salamanca sale, Paris, June 3-6, 1867, no. 51; *idem*, 1875, no. 44. The picture was described in Soria, *op. cit.*, p. 190, no. 238.

⁶ *Gazette des Beaux-Arts*, March 1944, p. 170.

TWO EARLY MADONNAS BY MICHELE TOSINI

By GERTRUDE COOR-ACHENBACH

DURING a recent visit to the Huntington Art Gallery in San Marino, California, I came across a charming sixteenth century painting of the *Madonna and Child with the Infant St. John the Baptist* (Fig. 1),¹ in which figures with light brown hair, pink-beige skin and rosy cheeks are set against a brownish landscape background with grayish-blue hills and sky. Following William Suida's identification, this work is now attributed to the Florentine painter Michele Tosini (1503-1577), who, because of his long association (*ca.* 1525-1561) with Ridolfo Ghirlandaio (1483-1561) was known in his day as Michele di Ridolfo.² Suida's attribution of the Huntington *Madonna* to Tosini is convincing. Previously it had been ascribed to the Florentine school of the sixteenth century³, to *Fra Paolino* with a question mark⁴, and to Franciabigio.⁵ Throughout his mature activity Tosini used the same Virgin head with wavy hair parted in the middle (only in the artist's earliest works is the hair hidden by a veil), domed forehead, delicately shaded eyes (usually with lowered lids), and tightly puckered mouth—all details inspired by Ridolfo Ghirlandaio's art but more attractively rendered. Also the children with their chubby faces, large, well shaped ears, blunt noses and fleshy bodies occur throughout Tosini's works. A comparison with this painter's representations of the *Madonna and Child* reproduced in Carlo Gamba's fundamental article on Ridolfo and Michele⁶ established the Huntington *Madonna* as an early work, produced not long after its painter had finished his early training under Lorenzo di Credi and had become a collaborator of Ridolfo Ghirlandaio.

The arrangement of Mary's hair with loose ringlets reminds one of considerably earlier paintings by Lorenzo di Credi. The Virgin's substantial figure, shape of dress, voluminous mantle, rose and green garment scheme, and left blessing hand, as well as the painting's general composition with a foreground largely filled by the figures which form a triangle and are set against a brownish landscape background and bluish sky, brings to mind Raphael's *Madonna of the Duke of Terranova*, a work of about 1505.⁷

In contrast to the Huntington *Madonna*, a closely related attractive painting



Fig. 1. MICHELE TOSINI, *Madonna and Child with the Infant St. John the Baptist*
San Marino, Henry E. Huntington Library and Art Gallery



Fig. 2. MICHELE TOSINI, *Madonna and Child with the Infant St. John the Baptist*
New York, Private Collection

of the same subject in a private collection in New York (Fig. 2) does not bring to mind works composed close to 1500.⁹ Yet, this unpublished, hitherto nameless, painting is by the same hand as that of similar size in San Marino. A comparison of Figures 1 and 2 renders unnecessary exhaustive references to the close similarities between the two paintings, especially between the heads, facial details, and limbs; note especially the head of St. John and the right arm and blessing hand of the Christ Child. The two Madonnas are closely connected also in regard to the color scheme, which differs significantly only in regard to the Virgin's costume. This is more elaborate and brighter in the New York picture, in which Mary is depicted with a lilac kerchief and scarf (crossed in front), rose dress, and medium-blue mantle.

Compared with the San Marino *Madonna*, the New York example exhibits less crisp forms, a more summary treatment (particularly of the Virgin's hair, the infants' bodies, the draperies and the landscape background), and reduced indications of the bone structure beneath the flesh, resulting in blander and more vapid forms of the flesh parts. All these differences indicate that the New York painting was produced later than that in San Marino. The labile composition of the crossing diagonals of the main figures, the graceful shape of Mary with its picturesquely draped lilac-tinted kerchief, and the pointing gesture of the infant Baptist with a cross-staff of reeds, remind one of Andrea del Sarto's painting of the same subject in the Galleria Borghese, Rome.¹⁰ It can easily be seen that at the time when Tosini produced the New York *Madonna* he was affected by Andrea's art. This influence, together with the absence of influences of Michelangelo, Vasari and Salviati, strong in the second half of Tosini's career,¹¹ suggests that the New York painting came into existence during the later part of the second quarter of the sixteenth century.¹² The rendering of the Virgin's left hand with a fleshy back and tapered fingers, both with much emphasis on elongation and little emphasis on structure, points already to Tosini's late art.

The two paintings which have just been considered do not belong to Tosini's more conspicuous works, most of which are large altarpieces. However, they do belong to this artist's most appealing productions, all of which, according to Vasari, were executed "with spirit and without effort."¹³

¹ Reproduced by courtesy of the Henry E. Huntington Library and Art Gallery. I am very grateful to the curator of the art collections, Mr. Robert Wark, for information concerning the history and bibliography of this painting. In the *Handbook of the Art Collections* of 1941, p. 85 (2), and in the edition of 1956, the work is attributed to Michele Tosini. It measures $38\frac{1}{2} \times 30$ inches and is unrepainted, but shows numerous fine vertical cracks in the paint film.

- ² Cf. Vasari's account of Michele, toward whom the Aretine artist and biographer was very favorably inclined, in *Le vite de' più eccellenti pittori, scultori ed architettori*, ed. G. Milanesi, Florence, 1878-1906, VI, 543-545, 547.
- ³ In *The Art Collections*, Henry E. Huntington Library and Art Gallery, San Marino, 1935; reprint, 1938, p. 50 (2).
- ⁴ By Bernhard Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 418; also Italian ed., Milan, 1936, p. 359.
- ⁵ In the sales catalogue of the paintings of the late Mrs. Henry E. Huntington of April 15, 1926, p. 7 (24). Mr. Huntington bought the *Madonna* in this sale. It is not known where it had been before it entered Mrs. Huntington's New York collection.
- ⁶ In *Dedalo*, IX (1928-29), 463-490; 544-561.
- ⁷ Reproduced in Suida, *Raphael*, London, 2nd ed., 1948, text fig. 1.
- ⁸ I wish to thank the owner for facilitating my studies of this work and for permitting me to publish it. The New York *Madonna* had formerly been in a private collection in New Jersey, but nothing else is known of its history. The painting measures 33¹/₂ × 27 inches and is in fair condition.
- ⁹ Reproduced in L. Ferrara, *Galleria Borghese*, Novara, 1956, fig. p. 34.
- ¹⁰ For these influences see the last part of Gamba's long article and F. Antal's short study, "Around Salviati," *Burlington Magazine*, XCIII (1951), 122-125. A good example of a *Madonna* produced during the later part of Tosini's activity is the painting in the Museo Bardini, Fiesole, reproduced in *Dedalo*, vol. IX, fig. p. 553.
- ¹¹ Only a few of Tosini's works can be dated precisely, and at the present state of our knowledge it is very difficult to place most of his paintings within very narrow limits.
- ¹² After the completion of this note Dr. W. R. Valentiner very kindly brought to my attention a half-length *Portrait of a Man*, dated 1575, by Michele Tosini in the North Carolina Museum of Art. Inasmuch as this painting is so far known only from the reference on p. 80 (No. 188) of the Museum's *Catalogue of Paintings* of 1956, and as it is Tosini's only dated portrait, we reproduce it here (Fig. 3). This work has important stylistic connections with Tosini's *Portrait of a Young Man* in the City Art Museum of St. Louis (*Burlington Magazine*, vol. XCIII, 1951, fig. 28) and certain close analogies with the *Portrait of a Hunter* in the Antinori Collection, Florence (*Dedalo*, vol. IX, 1928-29, fig. p. 558) and with the *Portrait of an Elderly Lady* in the Pitti Gallery (*ibid.*, fig. p. 559).



Fig. 3. MICHELE TOSINI, *Portrait of a Man*
Raleigh, The North Carolina Museum of Art



Fig. 1. JACOB VAN RUISDAEL, *Wooded Landscape*
New York, Pierpont Morgan Library

NOTES ON OLD AND MODERN DRAWINGS

AN EARLY DRAWING BY JACOB VAN RUISDAEL

By FELICE STAMPFLE

THE early development of Jacob van Ruisdael's genius is well documented in all aspects of his artistic activity. From the year 1646, when the famous Dutch landscapist was at most eighteen years old, possibly only seventeen, there survive signed and dated paintings, drawings, and etchings. In that year he completed the paintings *Small Woodland Path*, now in Copenhagen, and *Dune Landscape* in Leningrad; the drawings *Hunter with Three Hounds in a Forest Clearing* in Berlin and *Dune Landscape*, formerly in the Oppenheimer Collection; and the etchings, Dutuit 7 and 11. A hitherto unknown signed drawing, near in time to these first early works, has recently entered the collection of the Pierpont Morgan Library through the generosity of Mr. and Mrs. H. Nelson Slater (Fig. 1). It may well be the earliest piece of his work in this country—almost certainly it is the earliest drawing—and forms an interesting addition to the small number of Ruisdael's drawings which have found their way into American collections. The brief list includes Mr. Curtis O. Baer's *Ruined Cottage*, recently exhibited at the Fogg Art Museum, *Fields with Distant Village* in the collection of Mr. Richard S. Davis, the view with farmhouses at The Detroit Institute of Arts, and the drawing of a northern landscape which has long been in the Morgan Library. This scarcity is not altogether surprising, as drawings by Ruisdael do not exist in any great number. When Dr. Jakob Rosenberg¹ published his monograph on the artist in 1928, he was able to bring together fewer than a hundred. In comparison with the nearly fourteen hundred entries in Dr. Otto Benesch's recent corpus of the drawings of Ruisdael's senior contemporary Rembrandt, this is a very modest total, even if allowance is made for the addition of the discoveries of the past thirty years. None of the drawings now in American collections were known to Dr. Rosenberg in 1928.

The new Morgan drawing, formerly in the collection of Lord Northwick, is a quiet landscape in the vertical format ($10\frac{3}{8} \times 7\frac{11}{16}$ inches) with which Ruisdael occasionally varied the more common horizontal of the typical landscape. Aside from a few skimming outlines in black chalk, the drawing is worked entirely in brush. The cool washes of Chinese ink, which Ruisdael consistently employed, modulate from light, transparent grays to the strong blacks of the accents. The subject is simple. It consists of a corner of sun-washed woodland, edged by a placid pond and dominated by a sturdy, weathered oak twisting skyward. In this straightforward reflection of the flat countryside near his native Haarlem, the young Ruisdael composes in terms of the basic elements of landscape—tree forms, foliage, grasses, clouds, water, and light. He is fascinated by the patterning of thorny branch and leaf against the sky. The silhouettes of the airy foliage masses are distinguished in an alternation of the irregular and rounded outlines of the different species of trees. Clouds, which figure so magnificently in the later paintings, are an essential element of the design, and the luminous gray washes which give them form are important in the scale of values. The interlacing grasses in the sandy soil at the foot of the big tree are rendered with delicate calligraphic brush strokes, and among them the artist has camouflaged his monogram. The mood of this pure landscape is one of sun and solitude, undisturbed by any movement. There is no stir of human figures, and even the flight of birds high in the sky is too distant to affect the summer stillness. The true animation of the scene is provided by the light that dapples bark and foliage and glistens on the surface of the water.

The drawing is best compared with the early paintings now in Copenhagen, Vienna, and Budapest, significantly all woodland subjects from the period of the 1640's and all, curiously enough, vertically oriented. In the Copenhagen *Small Woodland Path*, one of the paintings of 1646, and the *Entrance to a Wood* in Vienna, there is the same exclusive preoccupation with forest forms coupled with a concern for the effects of light and shadow. The closest analogy is perhaps the Budapest *Oak and Thicket at a Pool*, where the artist brought the sensitivity of his perception to bear on a comparably limited segment of nature. Stripped of the wild life contributed by Dirk Wijntrack, it presents notable similarities in composition. The dominant upright of the tree trunk in the right foreground, the easy diagonal progression into depth, and the pool on the left are common to both painting and drawing. An elaboration of this simple compositional scheme occurs in the etching of 1649, where the one

large tree becomes three and is shifted to the middle ground as the artist penetrates into depth and encompasses more complex spatial relationships.

In comparison with the early drawings already mentioned, the present example seems freer and more confident in conception and execution. It is devoid of the stiff and faintly primitive quality that characterizes the Berlin sheet of 1646. A drawing produced two years later, the British Museum's *Landscape with Three Anglers*, is closer in style and handling. It also incorporates the device of receding tree shapes at the right and the same rendering of the vegetation sprinkled over the sandy soil. Clearly, the Morgan *Landscape* likewise belongs in the late forties, the years between 1646 and 1649 before the artist traveled to Germany. It fits well into the development of Ruisdael's early style of draughtsmanship and takes its place as a characteristic, though somewhat rare example of the artist's tree and forest studies of his first period. It cannot be far in time from the earliest of his paintings in this country, *View of Egmond-on-the-Sea* in the Currier Gallery in Manchester, New Hampshire, which is dated 1648.

¹ I wish to thank Dr. Rosenberg for his counsel and also for his generosity in putting his file of photographs at my disposal.

A DRAWING BY AMBROISE DUBOIS

By SYLVIE BEGUIN

IN the Pierpont Morgan collection there is preserved a beautiful and unpublished drawing, *Venus at Her Toilet* (Fig. 1).¹ The numerous places which show alterations prove that the artist worked out his composition with care. Attributed to the school of Parmigianino, the drawing reminds us of this master only in the lengthening of the figures and the preciosity of the poses. The slightly forced technique accentuates its late mannerism. The style places it surely in the second half of the century and makes one think of the followers of Primaticcio, and particularly of the artists of the second school of Fontainebleau, Dubreuil and Dubois. Dubreuil, however, has more lightness and grace. He can be studied at the Louvre, where a charming series of drawings from his hand are preserved. Some of them possess a technique comparable to the Morgan drawing, but they show more strength, more skill, more softness in the contours and more gradation in the treatment of the light. The modeling of *Venus at Her Toilet*, with its heavy shadows, is smooth and flowing in its lighted parts; the uniform types of faces recall very much Ambroise Dubois, heavier and less original than Dubreuil.

Resemblance is more noticeable when we compare it to the firm drawings of Dubois, for instance, *Theagenes Witnessing the Pythian Games in Delphi* (Ecole des Beaux-Arts, Paris; Fig. 2), or the *Meeting Between Charicles and Calasiris* (Bibliothèque Nationale, Paris; Fig. 4). Primaticcio's influence, very strong on Dubois, as Dimier justly remarked, is very noticeable in all of these drawings, as well as in the *Venus at Her Toilet*. To this influence must probably be added that of Dubreuil. It is interesting to compare the *Lady at Her Toilet* (Louvre; Fig. 3)² with the Pierpont Morgan drawing. Both present analogies, particularly in the group representing a woman having her hair combed. However, these analogies may find their origin in the chosen theme so often reproduced in sixteenth century paintings, engravings and drawings: Venus at her toilet; Psyche at her toilet; woman at her toilet.³ In the Morgan drawing the presence of cupids would indicate a Venus at her toilet rather than a Psyche; but the two themes are so close that they can be confused.

The descriptions which we possess of the works of Dubois do not mention this subject. It is true that we know but little of his output, most of which is



Fig. 1. AMBROISE DUBOIS, *Venus at Her Toilet*
New York, Pierpont Morgan Library



Fig. 2. AMBROISE DUBOIS, *Thaganes Witnessing the Pythian Games in Delphi*
Paris, Ecole des Beaux-Arts



Fig. 3. TOUSSAINT DUBREUIL, *Lady at Her Toilet*
Paris, Louvre



Fig. 4. AMBROISE DUBOIS, *Meeting Between Charicles and Calasiris*
Château de Fontainebleau

probably still hidden under other names. It is therefore not useless to add to his catalogue some beautiful examples of his talent as a draftsman. The technique of the *Venus at Her Toilet* may be used as a basis for new attributions and in the Pierpont Morgan drawing we may perhaps see one of the many lost paintings done by Ambroise Dubois to decorate the royal residences.

¹ I express my appreciation to Mr. Frederick B. Adams, Jr., director of the Pierpont Morgan Library, for having given permission to publish this drawing, and to Miss Felice Stampfle, curator of the collections, for having so kindly given me all the information concerning it. The drawing bears the following references: "I-50, Venus at her toilet, attributed to the school of Parmigianino. Once belonged to the earl of Arundel's collection; bistre ink, sanguine and white."

² Charles Sterling recognized in this painting one of the compositions described by Bailly as coming from the new castle of Saint-Germain: cf. Engerand, *Inventaire des tableaux du Roi rédigé en 1709 et 1710 par N. Bailly* (1899), no. 42, p. 290: "a woman being combed, seated in front of a dressing table and another woman nude seated on a bed, 3'9" high; 3' wide." These dimensions are very close to the painting in the Louvre: "School of Primaticcio 1432. Lever d'une dame, 1.08 m. high; 0.97 m. wide, transferred from Cluny to the Louvre in 1896." The picture has been relined; the fact that the composition seems overly crowded for the height of the painting may well indicate that it has been slightly cut off at the top or bottom. Attributed to the school of Primaticcio by L. Dimier (Hautecœur, Italian school, 1926). The picture would then belong to Dubreuil. However, probably not painted by him; the execution bears the Flemish stamp. It is known that Dubreuil got outside help and very often only furnished the cartoon of his decorations.

³ Let us note, for instance, also in the inventory of Bailly (*op. cit.*, p. 288), at the same new castle of Saint-Germain, under the name of Dubreuil, a similar subject but of different dimensions: no. 9, "a woman having her hair combed at her dressing table, near her several figures in a small scale. 5'11" x 10'10""". It would take too much time to enumerate the many sixteenth century "woman at her toilet" which have come down to us. It is perhaps more interesting to note the success of the theme of Psyche in engravings, tapestries and windows, and to recall that the story of Psyche had been painted by Dubreuil.

ARCHIVES OF AMERICAN ART

REPORT OF ACTIVITIES, JANUARY — MARCH, 1959

THE Archives of American Art has been delegated by the United States Information Agency as its fiscal agent in disbursing funds to pay the expenses of the art exhibit at the "American Way of Life" exhibition which opens at the Sokolniki Park in Moscow late in July. This will be the first American exhibit of art in Russia since the Revolution forty years ago and will be made up of fifty-two examples of contemporary painting and thirty sculptures, loaned by private individuals and museums. The exhibition as a whole is being organized at the request of the Russian Government in exchange for a corresponding exhibition of Russian industry and culture which will take place simultaneously in New York.

The eighty-two pieces were selected by Lloyd Goodrich, Director of the Whitney Museum of American Art, Henry Radford Hope, Department of Fine Arts, Indiana University, Theodore Roszak, New York sculptor, and Franklin Watkins, Philadelphia painter. The sculpture ranges from the suavity of Nadelman and Flannagan's simplicity to the ingenious design of Calder. The paintings were also selected to show as wide a picture of what has been produced in this country as possible. Included among the artists are Peter Blume, Willem De Kooning, Thomas Hart Benton, Stuart Davis and Charles Demuth. Among the paintings is an oil, *The Wild Bunch* by Ivan Le Lorraine Albright, from the collection of Mr. and Mrs. Lawrence A. Fleischman of Detroit. Mr. Fleischman, in addition to being Chairman of the Board of Trustees of the Archives, is a member of the U. S. I. A. Advisory Committee on Cultural Information.

The catalogue will be edited by E. P. Richardson, Director of the Archives. The work, which will be published only in Russian, will illustrate each item displayed in the show and present short biographies of the artists.

GIFTS TO THE ARCHIVES

The material coming into the Archives during the past three months has shown a great diversity. From Mr. Joseph L. Norris of Wayne University we received a collection of notes, gathered while he was working with early Detroit newspapers, relating to artistic activities in that city from the early nineteenth century. Not only are notices of exhibitions to be found, but there are references to private collectors and their collections. Of great interest, too, are a number of advertisements placed by artists describing their works and by dealers in artists' supplies, thus giving one an idea of what was available to cultured Detroiters a hundred years ago.

To complement the tape recording done by Elizabeth McCausland and Hudson

Walker in which they discussed the late Marsden Hartley we received a touching personal memento of Hartley's last days with the family of a lobster fisherman in Maine. The account of Katie Young, the fisherman's wife, is retold by Polly Scribner Ames, the donor of the manuscript, and illustrated by Miss Ames with charming sketches of the locale done in pencil and watercolor.

One of the most interesting manuscripts to come to the Archives in recent months is a four-volume diary kept by Rubens Peale from 1855 to 1865. The gift of Mr. and Mrs. Lawrence A. Fleischman, it is a precise account of the way in which Rubens Peale occupied his time in the Pennsylvania countryside, generally doing some painting in the mornings and then going on to his farming chores later in the day. It is a precious human document. Peale meticulously entered, step by step, his progress on his paintings, telling daily just what had been completed, background, flowers, or even the frame. An equally complete picture is given of his routine on the farm, and the reader can follow the change of the season and the rotation of the crops.

MIRIAM LUCKER LESLEY, *Archivist*

JOHN TRUMBULL'S "SCENE FROM OSSIAN'S 'FINGAL'"

By MILLARD F. ROGERS, JR.

A BOOK charged from the Harvard College Library in 1772 provided John Trumbull with subject matter for at least two paintings in his long career.¹ One of these was deposited by the artist in the Yale University Art Gallery in 1831; the other remained unlocated² until recently acquired by the Toledo Museum of Art (Fig. 1). And, while the lost painting was thought to be from the period Theodore Sizer labels Trumbull's "London Experiment, 1808-1816," it falls unexpectedly into his "Best Period, 1789-1794."³

Trumbull was enrolled in the Junior Class at Harvard in January, 1772. Before his graduation in 1773 he "searched the library of the college for works relating to the arts," but perused other writings as well.⁴ One book that caught his fancy was James MacPherson's *The Poems of Ossian*, more accurately and completely titled: *Fingal, An Ancient Epic Poem in Six Books, Together with Several Other Poems Composed by Ossian, the Son of Fingal, translated from the Gaelic Language*. Published in 1761, it is one of the greatest literary hoaxes of all time, perpetrated by a brilliant young Gaelic scholar.

MacPherson (1736-1796) was not only a competent translator of Gaelic but gifted as a poet and writer of verse. His translations of the writings of Ossian, a third century bard, were challenged for authenticity almost immediately after publication. To this day there remain differing opinions regarding their authorship. He never produced the original manuscripts from which he claimed his startling discovery, and in spite of his rare intellect and the numerous defenses of his Ossianic translation, most modern Gaelic scholars believe this work to be his own invention.

One of the ancient epic poems recorded by the hero-poet Ossian was *Fingal*, an account of battles and related tales of Scotch-Irish chieftains and their clans.⁵ Six books comprise this part of *The Poems of Ossian*. From Book Five Trumbull selected this interlude in the larger drama for his small canvas.

Its theme involves an eternal triangle of Lamderg, Gelchossa, his wife, and Ullin, a rival chief. The chivalric code of noble knights and fair ladies is suggested when Ullin determines to carry off Gelchossa, but not before waiting three days to fight Lamderg upon his return from battle. The duel of Ossian's

two heroes ended Ullin's life and mortally wounded Lamderg. Trumbull illustrated the moment of Lamderg's death and accurately quoted from *Fingal* in a letter attached to the back of the painting. What might have been added by Trumbull, but was not, is the completion of the episode and Gelchossa's death:

"And sleepest thou so soon on earth, O chief of shady Tura?" Three days she mourned beside her love. The hunters found her cold. They raised this tomb above the three."

In 1792, exactly twenty years after attending Harvard, the artist spent a portion of the summer at his Lebanon, Connecticut, home. Although he was busily engaged in collecting sketches for his historical paintings and executing the celebrated Yale portrait of George Washington at Trenton, Trumbull found time to paint the *Scene from Ossian's "Fingal": Lamderg and Gelchossa*.

The picture was probably executed on commission or as a gift for Warren Dutton, the painting's first known owner and a Boston art collector. He is better known as an early exhibitor at the Boston Athenaeum and investor in the frustrated *Belshazzar's Feast* by Washington Allston.⁷ Attached to the back of the panel protecting the canvas is a fragment of a letter from Trumbull with a postscript by Dutton:

You will find the Subject of the picture in the 5th Book of Fingal, the episode of Lamderg and Gelchossa. "What blood, my love," she trembling said, "What blood runs down my warrior's side" ... "It is Ullin's blood" the chief replied, "Thou fairer than the snow." "Gelchossa, let me rest here a while." ... the mighty Lamderg died.

I hope you will like the picture & am De Sir

faithfully yours
Jno. Trumbull

This picture was painted by John Trumbull Esquire at Lebanon, Connecticut, in the summer of the year 1792...

Warren Dutton

Another yellowed fragment below the letter states:

Scene from Ossian, Painted by Trumbull/Mr. Hubbard Dutton posed for the warrior's figure/Lamderg.

Knowing that a relative of Warren Dutton was involved in the painting's preparation, and by the early date of his addendum to the Trumbull letter it is reasonable to assume that this painting was originally intended for Mr. Dutton.



Fig. 1. JOHN TRUMBULL, *Scene from Ossian's "Fingal", Lambberg and Gelchossa*
The Toledo Museum of Art

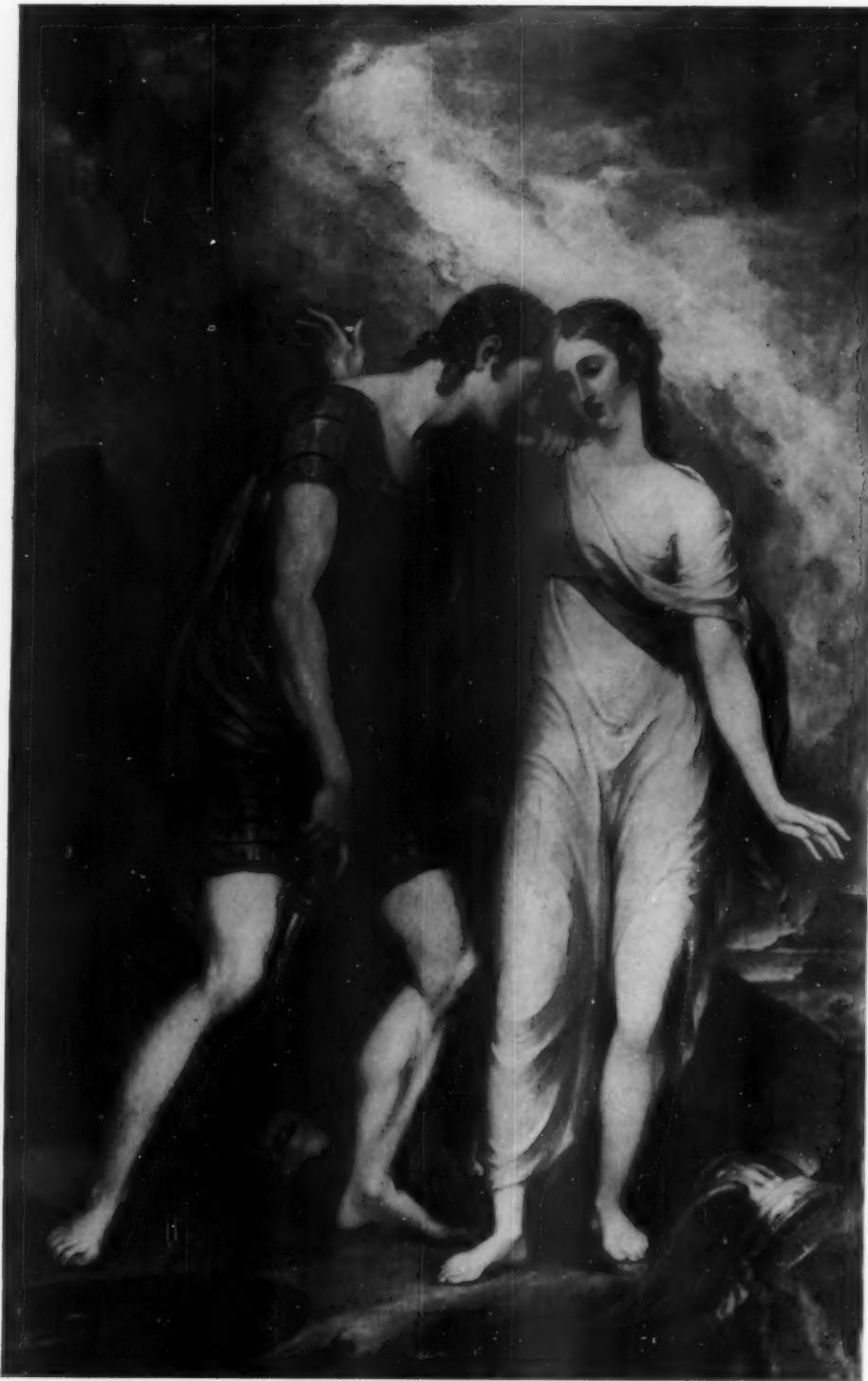


Fig. 2. JOHN TRUMBULL, *Scene from Ossian's "Fingal", Lamberg and Gelchossa*
New Haven, Yale University Art Gallery

Subsequent owners have been Miss Sarah L. Barnard (by 1915), Boston, and H. Daland Chandler (by 1958), also Boston. At least once in its sequestered history the painting was exhibited: in 1915 at the Museum of Fine Arts, Boston. Its largely unknown past, then, has centered in that city, and apparently only once did it appear on public exhibition.

The painting's dimensions (12 x 14 inches) indicate it was intended for a private collection and not especially as an exhibition piece. Trumbull's second venture into the Ossianic legend was meant for the latter purpose, however, but the viewing public was not enthusiastic when the Yale *Scene from Ossian's "Fingal"* was shown at the Boston Athenaeum in 1827 (Fig. 2). First seen at the British Institution in 1810, the year following its execution, it was subsequently exhibited at the American Academy of Fine Arts, New York, 1816-1824, and again in 1831. In 1832, Yale University purchased this London version of the tragical pair from the old Colonel himself as a part of the Yale "pension" for him.

When contrasted with the histrionic, overly ambitious Yale painting, the Toledo *Scene from Ossian's "Fingal"* clearly indicates Trumbull's great compositional ability with smaller pictures. The delicacy of his miniatures on mahogany executed in the early 1790's characterizes this canvas, yet the panoramic sweep of the fog-shrouded loch is a landscape background suggesting the interest of the later, Romantic artists. Trumbull's monocular vision is largely responsible for the success of paintings scaled to accommodate his impaired depth perception and limited field of vision.¹

The subtly arranged composition of diagonals, accents of toppling mountains, and colorful costume and sky are seldom seen so perfectly achieved in Federal Period painting. Impressed as a college student with the Gaelic tragedy of Lamberg and Gelchossa, Trumbull first rendered a climactic moment from this legend at his quiet country home. Unlocated and thought to have been a contemporary sketch for the painting done in London in 1809, it should be properly placed in the years of greatest artistic activity, the "Best Period, 1789-1794."

¹ John Trumbull, *The Autobiography of John Trumbull* (ed. by Theodore Sizer), New Haven, 1953, p. 12. The "Seniors' Library Charging Book" lists James MacPherson's *Ossian* as one of the volumes borrowed by Trumbull.

² Theodore Sizer, *The Works of Colonel John Trumbull*, New Haven, 1950, p. 79.

³ *Ibid.*, p. 7.

⁴ Trumbull, *op. cit.*, p. 12.

⁵ James MacPherson, *The Poems of Ossian*, New York, n.d. (1806?), p. 293.

⁶ *Ibid.*, p. 346.

⁷ Mabel M. Swan, *The Athenaeum Gallery, 1827-1843*, Boston, 1940, p. 54.

⁸ Theodore Sizer, "A Note on Trumbull's Eyesight, A Letter to Benjamin West," *Yale University Library Gazette*, vol. XXVI, No. 2, October 1951.

ACCESSIONS OF AMERICAN AND CANADIAN MUSEUMS

JANUARY-MARCH, 1959

ANCIENT ART

*Indicates object is illustrated

CYCLADIC

**Idol of a Woman*. Pre-Greek, ca. 3000 B.C. Marble, H. 5 $\frac{1}{4}$ ". The Baltimore Museum of Art.

CYPRIOTE

**Male Votary Figure*. Ca. 600 B.C. Terracotta, H. 9 $\frac{1}{2}$ ". The Baltimore Museum of Art.

EGYPTIAN

**Head of a King*. II to III Dynasty (ca. 2700 B.C.). Limestone. The Museum of Fine Arts, Boston.

GREEK

**Bull's Head Pendant*. Early Hellenistic (ca. 350 to 300 B.C.). Gold. The Museum of Fine Arts, Boston.

**Fikellura Amphora*. Ca. 550 B.C. Pottery, H. 15". The Walters Art Gallery, Baltimore.

GRAECO-ROMAN

**Cup*. Augustan era (31 B.C. -A.D. 14). Green glazed stoneware with leaf and floral vine relief decoration. Seattle Art Museum.

ROMAN

**Bust of Antinous*. 2nd century A.D. Marble, H. 27 $\frac{1}{2}$ ". William Rockhill Nelson Gallery of Art, Kansas City.

Arretine Cup signed by Nicephorus. Ca. 25-15 B.C. Clay, H. 0.105 m. The Art Museum, Princeton University.

**Six-Scroll Designed Ornament*. **Openwork Mount of Three Scrolls*. Celtic (Provincial Roman), 2nd-3rd century. Bronze, Diam. 4 $\frac{1}{4}$ " and 2 $\frac{7}{8}$ ". Seattle Art Museum.

SOUTH RUSSIAN

**Fibula*. Gothic, 3rd to 4th century. Silver, L. 7". The Walters Art Gallery, Baltimore.

PRIMITIVE ART

AMERICAN

Kachina Figure. Wood with polychrome, H. 14 $\frac{1}{2}$ ". *Man with Frog* (fragment of a rattle). Kwakiutl

Tribe. Wood with polychromy, H. 4 $\frac{1}{8}$ ". *Spirit Canoe Figure*. Salish Tribe. Wood, H. 29 $\frac{1}{2}$ ". *Totemic House Post*. Haida Tribe. Wood with polychromy, H. 41 $\frac{1}{2}$ ". The Baltimore Museum of Art.

ESKIMO

Three Masks. Two whalebone, H. 3 $\frac{1}{2}$ " and 9 $\frac{1}{2}$ "; one wood and feathers, Top: 10 $\frac{1}{8}$ " x 11"; Bottom: 5 $\frac{3}{8}$ " x 7 $\frac{1}{4}$ ". The Baltimore Museum of Art.

MEDIEVAL ART

PAINTING

FLEMISH

Weyden, Goswin van der, *Triptych*. Tempera on wood, center panel: H. 19"; W. 16". Wings: H. 20"; W. 7". The Springfield Museum of Fine Arts, Springfield, Mass.

SPANISH

*Valls, Domingo, *The Fall of Simon Magus*. Mixed technique on wood, H. 40"; W. 27". The Springfield Museum of Fine Arts, Springfield, Mass.

SCULPTURE

FLEMISH

**St. Peter*; **St. Paul*. 14th century. Gilt-bronze statuettes, H. 9" ea. The Detroit Institute of Arts.

SUABIAN

Lamentation of Christ. South German, ca. 1460. Alabaster. The Museum of Fine Arts, Boston.

DECORATIVE ARTS

CERAMICS

**Jar*. Pre-Columbian Peru, Chimu Culture, ca. 1100. Stoneware with pressed decoration, H. 12 $\frac{1}{4}$ ". Seattle Art Museum.

Plate. Hispano-Moresque, early 15th century. Earthenware, probably Valencia luster ware, D. 13 $\frac{1}{8}$ ". Made by Moors for Christian markets of Southern Spain and Europe. Museum of International Folk Art, Santa Fe.

GLASS

*Cup. Persian, Islamic, ca. 8th century A.D. Mold blown glass, applied decoration, H. 3". Allen Memorial Art Museum, Oberlin College.

IVORY

Crucifixion. French, 14th century. H. 3 $\frac{3}{16}$ "; W. 2". M. H. De Young Memorial Museum, San Francisco.

JEWELS

Cameo Bust of St. George. Byzantine, X-XIII Century. Bloodstone, H. 1 $\frac{1}{4}$ "; W. 1 $\frac{3}{16}$ ". The Cleveland Museum of Art.

MANUSCRIPT

Book of Hours. Austrian (Vienna), ca. 1460. Illuminated on vellum by the Master of the Maximilian School Books. The Walters Art Gallery, Baltimore.

METAL

Chatelaine Plaque. Frankish, 6th-7th century. Bronze, Diam. 27 $\frac{1}{2}$ ". Seattle Art Museum.

STONE

*Macehead: Head of a Bird. Costa Rica, ca. A.D. 800. Hardstone, L. 6 $\frac{1}{4}$ "; H. 2 $\frac{3}{8}$ ". Seattle Art Museum.

SIXTEENTH THROUGH NINETEENTH CENTURY ART

(Unless otherwise indicated, all paintings listed are oil on canvas)

PAINTING

AMERICAN

Birch, Thomas, *Landscape with Indians*. H. 25"; W. 36". Santa Barbara Museum of Art.

*Cropsey, Jasper, *Doune Castle*. H. 14"; W. 21". The University of Nebraska Art Galleries.

Doughty, Thomas, *Hudson River near West Point*. H. 8 $\frac{11}{16}$ "; W. 12". The Montclair Art Museum.

*Dyck, James van, *Portrait of Aaron Burr*. 1834. H. 34"; W. 25". The Detroit Institute of Arts.

*Earl, Ralph, *Portrait of the Reverend Truman Marsh*. 1791. H. 33 $\frac{3}{4}$ "; W. 38". The Montclair Art Museum.

Eckstein, Johann, *Family Group*. The Museum of Fine Arts, Boston.

Inness, George, *Landscape*. H. 10 $\frac{1}{8}$ "; W. 12 $\frac{3}{8}$ ". Santa Barbara Museum of Art.

Johnson, Eastman, *Study for "The Wounded Drummer Boy"*. Oil on Academy Board, H. 21 $\frac{7}{16}$ "; W. 16 $\frac{1}{4}$ ". The Brooklyn Museum.

Moran, Edward, *New York Harbor at Sunset*. H. 18 $\frac{1}{8}$ "; W. 36". Santa Barbara Museum of Art.

Prendergast, Maurice, *Umbrellas in the Rain*. 1899. Watercolor, H. 13 $\frac{3}{8}$ "; W. 20 $\frac{1}{2}$ " (sight). The Museum of Fine Arts, Boston.

*Read, Thomas Buchanan, *A Poet's Dream*. 1869. H. 29 $\frac{1}{4}$ "; W. 38 $\frac{1}{2}$ ". The Detroit Institute of Arts.

Trumbull, John, *Scene from Ossian's "Fingal": Lamberg and Gelchossa*. 1792. H. 12"; W. 14". The Toledo Museum of Art.

*Whistler, James A. McNeill, *The Thames from Battersea Bridge*. 1863. H. 16"; W. 24 $\frac{1}{2}$ ". The Butler Institute of American Art, Youngstown. Wyant, A. H., *Landscape*. H. 20 $\frac{1}{8}$ "; W. 30 $\frac{1}{8}$ ". Santa Barbara Museum of Art.

DUTCH

*Jongh, Claude de, *View of a Town*. 1634. Oil on board, H. 10"; W. 13 $\frac{1}{2}$ ". Seattle Art Museum.

*Leyden, Aertgen van, *Adoration*. Oil on panel, H. 12 $\frac{3}{4}$ "; W. 16 $\frac{1}{2}$ ". The Springfield Museum of Fine Arts, Springfield, Mass.

*Mander, Karel van, *Rustic Landscape*. Oil on panel, H. 13 $\frac{3}{4}$ "; W. 18 $\frac{1}{4}$ ". Allen Memorial Art Museum, Oberlin College.

Moreelse, Paul, *Flora*. Oil on panel, H. 29 $\frac{1}{4}$ "; W. 23 $\frac{1}{16}$ ". The Wadsworth Atheneum, Hartford.

*Schotanus, Petrus, *Vanitas*. Oil on panel, oval, H. 16 $\frac{3}{4}$ "; W. 22 $\frac{3}{4}$ ". The Detroit Institute of Arts.

ENGLISH

Lely, Peter, *Duchess of Cleveland*. H. 50"; W. 40". The North Carolina Museum of Art, Raleigh.

FLEMISH

*Master of 1540, *Portrait of a Patrician Praying*. Oil on panel, H. 27 $\frac{1}{2}$ "; W. 21 $\frac{1}{2}$ ". Lyman Allyn Museum, New London.

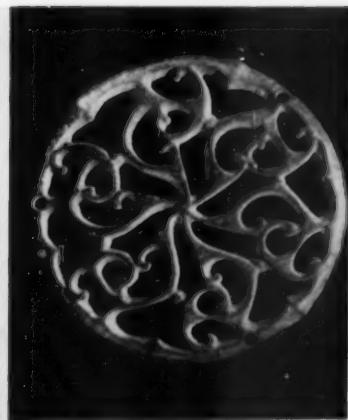
*Master Michiel, *A Young Man in a Red Cap*. Oil on panel, H. 6 $\frac{1}{2}$ "; W. 5 $\frac{1}{8}$ ". The Detroit Institute of Arts.

Teniers, David, the Younger, *Backgammon Players*. Ca. 1645. The Dayton Art Institute.

FRENCH

Anonymous, *St Jerome in His Study*. Early 16th century. Oil on panel, H. 13 $\frac{3}{8}$ "; W. 10 $\frac{1}{2}$ ". The Toledo Museum of Art.

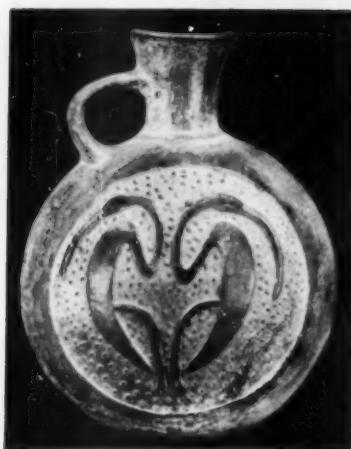
*Blanchard, Jacques, *Portrait of a Young Cavalier*. 1631. H. 28 $\frac{7}{8}$ "; W. 23 $\frac{1}{2}$ ". The Detroit Institute of Arts. Bombois, Camille, *Country Landscape*. H. 10 $\frac{1}{4}$ "; W. 15 $\frac{1}{4}$ ". The North Carolina Museum of Art, Raleigh.



TOP: 1. *Openwork Mount of Three Scrolls*. Celtic (Provincial Roman), 2nd-3rd century. Seattle Art Museum. 2. *Macehead*. Pre-Columbian Costa Rica, ca. A.D. 800. Seattle Art Museum. 3. *Six-Scroll Designed Ornament*. Celtic (Provincial Roman), 2nd-3rd century. Seattle Art Museum.

CENTER: 1. *Cup*, Graeco-Roman (31 B.C.-A.D. 14). Seattle Art Museum. 2. *Mold Blown Glass Cup*, Persian (Islamic), ca. 8th century A.D. Allen Memorial Art Museum, Oberlin College.

BOTTOM: 1. *Male Votary Figure*, Cypriot, ca. 600 B.C. The Baltimore Museum of Art. 2. *Fikellura Amphora*, Greek, ca. 550 B.C. The Walters Art Gallery, Baltimore. 3. *Idol of a Woman*, Cycladic, ca. 3000 B.C. The Baltimore Museum of Art.



TOP: 1. *Head of a King*, Egyptian, II to III Dynasty (ca. 2700 B.C.). The Museum of Fine Arts, Boston. 2. *Fibula*, South Russian Gothic, 3rd-4th century A.D. The Walters Art Gallery, Baltimore. 3. *Bust of Antinous*, Roman, 2nd century A.D. William Rockhill Nelson Gallery of Art, Kansas City.

CENTER: 1. *St. Peter*. 2. *St. Paul*. Flemish, 14th century. The Detroit Institute of Arts.

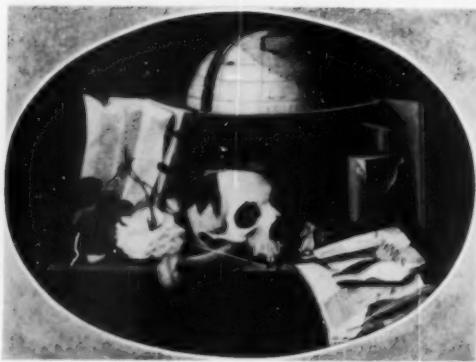
BOTTOM: 1. *Jar*, Pre-Columbian Peru, Chimú Culture. Seattle Art Museum. 2. *Bull's Head Pendant*, Greek, Early Hellenistic Period. The Museum of Fine Arts, Boston. 3. *Jar*, Pre-Columbian Peru, Chimú Culture. Seattle Art Museum.



TOP: 1. DOMINGO VALLS, *The Fall of Simon Magus*. The Springfield Museum of Fine Arts, Springfield, Mass. 2. MASTER MICHEI, *A Young Man in a Red Cap*. The Detroit Institute of Arts. 3. JUAN RODRIGUEZ DE SOLIS, *Juliana Selects the Bones of St. Stephen*. The Springfield Museum of Fine Arts, Springfield, Mass.

CENTER: AERTGEN VAN LEYDEN, *Adoration*. The Springfield Museum of Fine Arts, Springfield, Mass.

BOTTOM: 1. JACQUES BLANCHARD, *Portrait of a Young Cavalier*. The Detroit Institute of Arts. 2. THE MASTER OF 1540, *Portrait of a Patrician Praying*. Lyman Allyn Museum, New London. 3. PIETRO FRANCESCO MOLA, *Boy with a Dove*. The Art Gallery of Toronto.



TOP: 1. ALLAN RAMSAY, *Anne, Countess of Winterton*. Henry E. Huntington Library and Art Gallery, San Marino. 2. *The Mystic Marriage of St. Catherine*. Italian, 18th century. The Art Gallery of Toronto. 3. JEAN HONORÉ FRAGONARD, *Self-Portrait*. The California Palace of the Legion of Honor, San Francisco.

CENTER: 1. CLAUDE DE JONGH, *View of a Town*. Seattle Art Museum. 2. SALVATORE ROSA, *Landscape*. The Cleveland Museum of Art.

BOTTOM: 1. PETRUS SCHOTANUS, *Vanitas*. The Detroit Institute of Arts. 2. KAREL VAN MANDER, *Rustic Landscape*. Allen Memorial Art Museum, Oberlin College.

- Boucher, François, *Les Pêcheurs*. 1731-40. H. 37"; W. 30". The Museum of Fine Arts of Houston.
- Boudin, Louis Eugène, *Beach Scene in Normandy*. H. 10 $\frac{1}{8}$ "; W. 16 $\frac{1}{4}$ ". The North Carolina Museum of Art, Raleigh.
- Bourdon, Sébastien, *The Holy Family*. Ca. 1665. H. 29 $\frac{1}{4}$ "; W. 40 $\frac{1}{4}$ ". The Dayton Art Institute.
- Champaigne, Philippe de, *Charles II, King of England*. 1653. H. 49 $\frac{1}{8}$ "; W. 39". The Cleveland Museum of Art.
- *Fragonard, Jean Honoré, *Self-Portrait*. H. 18"; W. 14 $\frac{1}{4}$ ". California Palace of the Legion of Honor, San Francisco.
- Monticelli, Adolphe, *Fête Champêtre*. Los Angeles County Museum.
- Pissarro, Camille, *Girl in Field with Turkeys*. Watercolor, semi-circular fan-shaped, radius 7 $\frac{1}{8}$ ". The Brooklyn Museum

GERMAN

- Amberger, Christoph, *Portrait of a Young Nobleman*. Los Angeles County Museum.

ITALIAN

- *Anonymous, *The Mystic Marriage of St. Catherine*. 18th century. H. 23 $\frac{1}{4}$ "; W. 15 $\frac{1}{2}$ ". The Art Gallery of Toronto.
- *Mola, Pietro Francesco, *Boy with a Dove*. H. 39"; W. 29 $\frac{1}{2}$ ". The Art Gallery of Toronto.
- Fanini, Giovanni Paolo, *View of Roman Monuments*. 1733. The Philadelphia Museum of Art.
- Ricci, Sebastiano, *The Marriage at Cana*. H. 65"; W. 53". William Rockhill Nelson Gallery of Art, Kansas City.
- *Rosa, Salvatore, *Landscape*. H. 56 $\frac{1}{4}$ "; W. 69 $\frac{11}{16}$ ". The Cleveland Museum of Art.

SCOTCH

- *Ramsay, Allan, *Anne, Countess of Winterton*. 1762. H. 30"; W. 25". Henry E. Huntington Library and Art Gallery, San Marino.

SPANISH

- *Solis, Juan Rodriguez de, *Juliana Selects the Bones of St. Stephen*. H. 49 $\frac{1}{8}$ "; W. 33 $\frac{1}{2}$ ". Mixed technique on panel. The Springfield Museum of Fine Arts, Springfield, Mass.

DRAWING

DUTCH

- Berchem, Nicolas, *Mountainous Landscape*. Lead pencil, H. 304 mm.; W. 520 mm. The Cleveland Museum of Art.
- *Gheyn, Jacques de, *Three Gypsies*. Pen and brown ink on tan paper, H. 8 $\frac{7}{8}$ "; W. 10 $\frac{1}{16}$ ". The Art Institute of Chicago.

Koninck, Philips de, *Oriental Man with Turban*. Pen and bistre, H. 7 $\frac{1}{4}$ "; W. 4 $\frac{3}{4}$ ". The Montreal Museum of Fine Arts.

*Savery, Roeland, *Hollow Tree*. Watercolor drawing, H. 316 mm.; W. 473 mm. The Cleveland Museum of Art.

*Velde, Willem van de, the Elder, *Tobias Buries the Dead*. Pen and ink with wash on paper, H. 5 $\frac{13}{16}$ "; W. 7 $\frac{3}{4}$ ". The Wadsworth Atheneum, Hartford.

*Wtewael, Joachim, *Suffer Little Children to Come unto Me*. Gray wash, sanguine and heightened with white, H. 10 $\frac{7}{8}$ "; W. 14 $\frac{1}{2}$ ". The Detroit Institute of Arts.

ENGLISH

Cowsey, Richard, *A Young Man*. 1805. Pencil and watercolor, H. 10 $\frac{1}{2}$ "; W. 8 $\frac{1}{2}$ " (sheet). The Wadsworth Atheneum, Hartford.

FRENCH

*Gonzales, Eva, *Portrait of Mademoiselle S.* Pastel, H. 15 $\frac{1}{8}$ "; W. 12 $\frac{1}{2}$ " (sight). The Wadsworth Atheneum, Hartford.

*La Tour, Maurice-Quentin de, *Head of the Painter Louis de Silvestre*. Black and white chalk with touches of red and blue, H. 12"; W. 10". The Art Institute of Chicago.

GERMAN

Corinth, Lovis, *Head of Christ*. Pencil, H. 13 $\frac{1}{4}$ "; W. 9". *Kneeling Female Nude*. Pencil, H. 14"; W. 6 $\frac{1}{2}$ ". *Sketch of Girl's Hands*. Pencil, 6 $\frac{3}{8}$ "; W. 8 $\frac{1}{2}$ ". The Baltimore Museum of Art.

Kobell, Ferdinand, *Landscape*. 1790. Wash, H. 6 $\frac{3}{4}$ "; W. 11 $\frac{1}{8}$ ". Allen Memorial Art Museum, Oberlin College.

ITALIAN

Panini, Giovanni Paolo, *Death Leap of Marcus Curtius*. Ca. 1730-35. Pencil on cream paper, H. 280 mm. W. 353 mm. The Smith College Museum of Art.

*Piranesi, Giovanni Battista, *Figure Studies*. Pen and ink, H. 9"; W. 14 $\frac{1}{8}$ ". The Art Institute of Chicago.

*Tiepolo, Giovanni Battista, *The Meeting of Abraham and Melchizedek*. Ca. 1725. Pen and brown wash over black crayon, H. 20"; W. 14 $\frac{1}{2}$ ". The Art Institute of Chicago.

SPANISH

*Goya, Francisco, *Dancing Girl*. Ca. 1805. (one of the so-called "dark border" drawings). H. 9 $\frac{1}{4}$ "; W. 6 $\frac{1}{4}$ " (border). The Art Institute of Chicago.

Goya, Francisco, *La Madre Celestina*. Brush with gray and black ink on paper, H. 9 $\frac{1}{16}$ "; W. 5 $\frac{3}{4}$ " (sheet). The Museum of Fine Arts, Boston.

ENGRAVING

Collection of European popular prints, completing the group given in 1958 and making a total of 2,802 prints; also Early American illustrated books together with a group of 47 prints and drawings by 20th century artists. The Philadelphia Museum of Art.

FRENCH

Perrocet, André, *Uncut sheet of Early Playing Cards*. Ca. 1500. Woodblock, H. 6 $\frac{1}{4}$ "; W. 9" (sheet). The Walters Art Gallery, Baltimore.

SCULPTURE

AUSTRIAN

Anonymous, *St. Joseph and the Infant Jesus*. Polychromed wood, H. with base; 49"; W. 27". The Montreal Museum of Fine Arts.
Schwanthalier, Franz (attr. to), *Calvary Group*. Boxwood. The Museum of Fine Arts, Boston.

FRENCH

Rodin, Auguste, *Studies of Man*. Two terracotta statues. H. 12 $\frac{1}{2}$ " and 12". The Museum of Fine Arts of Houston.
*Veyrier, Christophe (attr. to), *Allegorical Putto*. Bronze, H. with base; 23 $\frac{1}{4}$ ". The Walters Art Gallery, Baltimore.

ITALIAN

Cellini, Benvenuto, *Bust of Cosimo I de' Medici*. Marble, H. 30". M. H. De Young Memorial Museum, San Francisco.

DECORATIVE ARTS

CERAMICS

**Chinoiserie Plaque (Plateau de Table)*. French (Rouen), early 18th century. Pottery, polychrome decoration, H. 18 $\frac{1}{8}$ "; W. 24 $\frac{1}{2}$ ". The Detroit Institute of Arts.

**Figures*: water buffalos with naked Oriental symbolic figures seated on backs. English (Whieldon), ca. 1750. Lead glazed earthenware, H. 7 $\frac{1}{4}$ ". Colonial Williamsburg.

Sgraffito Plate. Pennsylvania, 1793. The Philadelphia Museum of Art.

**Teapot with cover*. Staffordshire, probably by John Philip Elers, late 17th century. Unglazed red stoneware with unfired gilding; hexagonal; recessed oval panels decorated with stamped chinoiserie figures and plants in low relief on gilt ground, H. 4 $\frac{1}{8}$ ". Colonial Williamsburg.

FURNITURE

Chest-on-chest. American, attr. to Samuel Dunlap II. Maple, secondary wood pine, H. 6'6 $\frac{1}{2}$ "; D. 21 $\frac{1}{4}$ " and 9 $\frac{1}{2}$ "; W. 38 $\frac{1}{8}$ " and 35 $\frac{1}{8}$ ". The Wadsworth Atheneum, Hartford.

**Chest-on-chest-on-frame*. American, 1760-80. Curly maple, H. 6'10". The Currier Gallery of Art, Manchester.

**Commode*. English, attr. to Ince and Mayhew of London, ca. 1760. Chinese Chippendale style, mahogany. Colonial Williamsburg.

**Side Chair* (one of pair). American (Philadelphia), William Savery, ca. 1750-60. Walnut. Colonial Williamsburg.

Sofa. American (Philadelphia), 1770-80. Mahogany, upholstered in 18th century red moreen. Colonial Williamsburg.

GLASS

**Sugar Bowl*. American (Zanesville, Ohio), 1810-30. Light green blown glass, H. 7"; Diam. 4 $\frac{1}{8}$ ". The Henry Francis Du Pont Winterthur Museum.

METAL

Thirty-two pieces of silver by Philip Syng, Jr., Philadelphia. The Philadelphia Museum of Art.

Candlesticks. American, Asa Blanchard, early 19th century. Silver, H. 10 $\frac{1}{4}$ ". From the collection of Kentucky's first Governor Isaac Shelby. The J. B. Speed Museum, Louisville.

**Chalice*. French (Paris), 1787. Silver-gilt, H. 12 $\frac{1}{8}$ ". The Detroit Institute of Arts.

**Covered Chalice*. German (Nuremberg), Conrad Kerstner, ca. 1660. Silver, parcel-gilt, H. 10". Cooper Union Museum, New York.

**St. George and the Dragon*. Italian, 17th century. Silver and gilt, L. approx. 15 $\frac{1}{4}$ "; W. 12"; H. approx. 11 $\frac{1}{4}$ ". The Wadsworth Atheneum, Hartford.

Samson and the Lion. Italian (Florence), 16th century. Bronze, H. incl. base 9". The Wadsworth Atheneum, Hartford.

**Two-Handled Cup*. English, 1677. Silver-gilt, H. 6 $\frac{3}{4}$ "; W. 4 $\frac{1}{2}$ ". The Cleveland Museum of Art.

TEXTILE

The Pheasants. French, Philippe de LaSalle, ca. 1765. Brocaded silk, satin weave. Los Angeles County Museum.

Tapestry Fragment. Peru, 17th century. Wool and silver thread, L. 34 $\frac{1}{4}$ "; W. 23 $\frac{1}{2}$ ". M. H. De Young Memorial Museum, San Francisco.

WOOD

Box. French, late 15th century. Wood with bone veneer; polychrome relief scenes, H. 0.097 m.; W. 0.14 m.; D. 0.157 m. The Art Institute, Princeton University.

TWENTIETH CENTURY ART

PAINTING

AMERICAN

- Avery, Milton, *Poetry Reading*. Munson-Williams-Proctor Institute, Utica.
- *Burchfield, Charles, *East Wind and Winter Sun*. Watercolor, H. 29 $\frac{1}{8}$ "; W. 39 $\frac{1}{2}$ ". The Baltimore Museum of Art.
- Davis, Stuart, *Famous Firsts*. H. 36 $\frac{1}{16}$ "; W. 27". The Brooklyn Museum.
- Demuth, Charles, *Bicycle Act-Vaudeville*. 1916. Watercolor, H. 10 $\frac{1}{8}$ "; W. 7 $\frac{7}{8}$ ". The Baltimore Museum of Art.
- *Ernst, Jimmy, *Sounds Across the River*. H. 51 $\frac{1}{8}$ "; W. 59 $\frac{1}{8}$ ". The University of Nebraska Art Galleries.
- *Feininger, Lyonel, *Fisher Off the Coast*. 1941. H. 18 $\frac{1}{2}$ "; W. 25 $\frac{1}{2}$ " (sight). Gift of John S. Newberry in memory of Dr. W. R. Valentiner. The Detroit Institute of Arts.
- Graves, Morris, *Bird in the Spirit*. 1940-41. Tempera, H. 21 $\frac{1}{2}$ "; W. 42". Whitney Museum of American Art, New York.
- Graves, Morris, *Resting Duck*. 1953. Watercolor, H. 19 $\frac{1}{8}$ "; W. 30". Munson-Williams-Proctor Institute, Utica.
- *Hartley, Marsden, *Abundance*, 1939-40. H. 40"; W. 30". The Currier Gallery of Art, Manchester.
- Henri, Robert, *Fourteenth of July*. H. 32"; W. 25 $\frac{1}{4}$ ". The University of Nebraska Art Galleries.
- Henri, Robert, **Portrait of Mrs. Robert Henri*. 1914. H. 20"; W. 24". The Fine Arts Gallery of San Diego.
- Lawson, Ernest, *Seacoast, Cape Cod*. H. 25 $\frac{1}{8}$ "; W. 30 $\frac{1}{4}$ ". The University of Nebraska Art Galleries.
- Loeb, Louis, *Eleanor Robson in the title role of Israel Zangwill's play "Merely Mary Ann."* 1904. H. 34 $\frac{1}{4}$ "; W. 50". The Museum of the City of New York.
- Marca-Relli, Corrado, *Junction*. Collage, H. 56"; W. 77 $\frac{1}{2}$ ". Whitney Museum of American Art, New York.
- Marin, John, *Ramapo Mountains* ‡5. 1950. Watercolor, H. 8 $\frac{1}{2}$ "; W. 11 $\frac{1}{4}$ ". The Baltimore Museum of Art.
- Maurer, Alfred H., *Café Interior*. H. 30"; W. 31". The University of Nebraska Art Galleries.
- Motherwell, Robert, *The Tomb of Captain Ahab*. Munson-Williams-Proctor Institute, Utica.
- Pereira, I. Rice, *Cathedral Lighted Sky*. 1952. Front plane: mixed media on hammered glass; back plane: mixed media on gesso panel; H. 36"; W. 28". The Baltimore Museum of Art.
- Pereira, I. Rice, *Midnight Sun*. H. 49 $\frac{1}{4}$ "; W. 39 $\frac{1}{4}$ ". Walker Art Center, Minneapolis.
- Shahn, Ben, *Existentialists*. Watercolor, H. 38 $\frac{1}{8}$ "; W. 25 $\frac{1}{8}$ ". The Brooklyn Museum.

Tobey, Mark, *New Life (Resurrection)*. 1957. Tempera, H. 43 $\frac{1}{4}$ "; W. 27 $\frac{1}{4}$ ". Whitney Museum of American Art, New York.

ENGLISH

- Alexander, Norman, *Work in Progress*. 1958. H. 28"; W. 36". The Toledo Museum of Art.
- Fry, Roger, *Le Mas de Berne Près St. Rémy, Provence*. 1927. H. 21 $\frac{1}{4}$ "; W. 25 $\frac{1}{2}$ ". The Art Gallery of Toronto.

FRENCH

- Buffet, Bernard, *Fish*. H. 37 $\frac{1}{2}$ "; W. 76 $\frac{1}{2}$ ". *Sunflower*. H. 45 $\frac{1}{2}$ "; W. 34 $\frac{1}{2}$ ". *Two Clowns*. H. 13"; W. 7". The Pasadena Art Museum.
- Debré, Olivier, *Composition*. H. 38 $\frac{1}{4}$ "; W. 57 $\frac{1}{2}$ ". The Phillips Gallery, Washington, D. C.

GERMAN

- Heckel, Erich, *Self-Portrait*. 1909. H. 27 $\frac{1}{4}$ "; W. 23 $\frac{1}{8}$ ". The Museum of Modern Art, New York.
- Heckel, Erich, *Self-Portrait*. 1912. Watercolor, H. 17 $\frac{1}{8}$ "; W. 14 $\frac{1}{4}$ " (sight). The Wadsworth Atheneum, Hartford.
- Kirchner, Ernst Ludwig, *Man Climbing*. Watercolor, H. 19 $\frac{1}{8}$ "; W. 13 $\frac{1}{2}$ " (sight). The Wadsworth Atheneum, Hartford.
- *Mondesohn-Becker, Paula, *Old Peasant Woman Praying*. 1906. H. 29 $\frac{1}{4}$ "; W. 22 $\frac{1}{4}$ ". The Detroit Institute of Arts.
- Schwitters, Kurt, *Kynast-Fest*. 1919. Collage, H. 11 $\frac{1}{2}$ "; W. 8 $\frac{1}{2}$ ". Smith College Museum of Art.

SPANISH

- Miró, Joan, *Figures*. Watercolor, H. 18 $\frac{1}{16}$ "; W. 24 $\frac{1}{16}$ ". The Brooklyn Museum.
- Tapiés Puig, Antoni, *Space*. 1956. Oil and sand on canvas, H. 76 $\frac{5}{8}$ "; W. 67". The Museum of Modern Art, New York.
- Vicente, Esteban, *Collage with Pink and Yellow*. 1952. Watercolor and collage, H. 29 $\frac{1}{8}$ "; W. 23 $\frac{1}{8}$ ". The Baltimore Museum of Art.

DRAWING

AMERICAN

- Gross, Chaim, *Mother Playing*. H. 13"; W. 19". Butler Institute of American Art, Youngstown.
- Hartley, Marsden, *Mt. Katahdin* ‡1. H. 21"; W. 27". Butler Institute of American Art, Youngstown.
- Hartley, Marsden, *Peaches*. Silverpoint, H. 20 $\frac{1}{8}$ "; W. 16 $\frac{1}{4}$ ". The University of Nebraska Art Galleries.
- Kuniyoshi, Yasuo, *Refugee Woman*. Ink, H. 11 $\frac{1}{8}$ "; W. 10 $\frac{1}{8}$ ". The Baltimore Museum of Art.
- Poor, Henry Varnum, *Road by the Marsh*. Wash, pastel and pen, H. 14 $\frac{1}{4}$ "; W. 26". The Pennsylvania Academy of the Fine Arts, Philadelphia.

SWISS

Klee, Paul, *The Serpent's Prey*. 1926. Pen and ink on Ingres paper, H. 9 $\frac{1}{2}$ "; W. 12 $\frac{1}{4}$ ". The Museum of Fine Arts, Boston.

ENGRAVING

SWEDISH

Yunkers, Ada, *Ostia Antica IV*. Woodcut in color, H. 21 $\frac{1}{4}$ "; W. 35 $\frac{1}{4}$ ". The Brooklyn Museum.

SCULPTURE

AMERICAN

Armitage, Kenneth, *The Seasons*. 1955. Bronze, H. 30". The University of Nebraska Art Galleries.
Bartlett, Paul Wayland, *Animal and Figure Studies*. 4 terracotta; 7 bronze. Munson-Williams-Proctor Institute, Utica.

*Nakian, Reuben, *Rock Drawing*. 1958. Terracotta, H. 10"; W. 14 $\frac{1}{4}$ ". The Museum of Modern Art, New York.

ENGLISH

*Butler, Reg, *Study for Girl with Chemise*. Bronze, H. 19 $\frac{1}{2}$ ". The University of Nebraska Art Galleries.

*Hepworth, Barbara, *Small Form, Resting*. Marble, H. 9". The University of Nebraska Art Galleries.

*Moore, Henry, *Helmet Head*. 1952. Bronze, H. 6 $\frac{1}{2}$ ". The Cleveland Museum of Art.

*Moore, Henry, *Reclining Figure (External Form)*. 1953-54. Bronze, H. 41"; L. 84". The Toledo Museum of Art.

FRENCH

*Lipchitz, Jacques, *Prometheus Strangling the Vulture*. Bronze, H. 21"; W. 15". The Worcester Art Museum.

*Rodin, Auguste, *Les Premières Funérailles*. Ca. 1900. Bronze. The Museum of Fine Arts, Boston.

SWISS

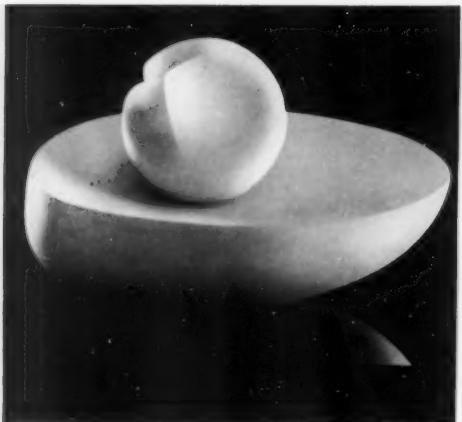
*Müller, Robert, *Ex Voto*. 1957. Forged iron, 83 $\frac{1}{2}$ " x 23 $\frac{3}{4}$ " x 25 $\frac{1}{8}$ ". The Museum of Modern Art, New York.



TOP: 1. JAMES VAN DYCK, *Portrait of Aaron Burr*. The Detroit Institute of Arts. 2. THOMAS BUCHANAN READ, *A Poet's Dream*. The Detroit Institute of Arts. 3. RALPH EARL, *Portrait of the Reverend Truman Marsh*. The Montclair Art Museum.

CENTER: 1. JAMES A. MCNEILL WHISTLER, *The Thames from Battersea Bridge*. The Butler Institute of American Art, Youngstown. 2. J. F. CROPSEY, *Doune Castle*. The University of Nebraska Art Galleries.

BOTTOM: 1. EVA GONZALES, *Portrait of Mademoiselle S.* The Wadsworth Atheneum, Hartford. 2. AUGUSTE RODIN, *Les Premières Funérailles*. The Museum of Fine Arts, Boston. 3. ROBERT HENRI, *Portrait of Mrs. Robert Henri*. The Fine Arts Gallery of San Diego.



TOP: 1. REUBEN NAKIAN, *Rock Drawing*. The Museum of Modern Art, New York. 2. BARBARA HEPWORTH, *Small Form, Resting*. The University of Nebraska Art Galleries.

CENTER: LYONEL FEININGER, *Fisher Off the Coast*. The Detroit Institute of Arts.

BOTTOM: 1. MARSDEN HARTLEY, *Abundance*. The Currier Gallery of Art, Manchester. 2. PAULA MONDERSOHN-BECKER, *Old Peasant Woman Praying*. The Detroit Institute of Arts.

RECENT PUBLICATIONS IN THE FIELD OF ART

JOHN A. H. SWEENEY, *Grandeur on the Appoquinimink: The House of William Corbit at Odessa, Delaware*. New York, University Publishers, Inc., distributors; The University of Delaware Press, publishers. 1959.

This is the first volume in the Winterthur series, the outcome of the Winterthur program in Early American culture offered since 1952 by The University of Delaware in cooperation with the Henry Francis Du Pont Winterthur Museum. The program is an impressive one, and judging from the caliber of its students a very successful one indeed. Perhaps the key to its validity and originality of conception is to be found in a statement by Dr. Perkins, President of the University of Delaware, in his Preface to the present volume:

"...a study of the American arts must give equal treatment to the major and the so-called 'minor' arts. Art forms of the 'professional artist' represent only a small area in the total aesthetic expression of any culture, and frequently

are atypical of the art as a whole. Further, the main stream of development in the art of the United States to 1840 was influenced in direction by the work of craftsmen rather than by that of artists and professional architects. Such craft forms as furniture, ceramics, glass, silver and pewter objects, carpentry, masonry, and textiles make the art of those early days in America understandable."

These *lettres de noblesse* thus presented to American crafts are overdue and welcome.

Mr. Sweeney's painstaking study embodies all that is best in the Winterthur program. It is thorough, scholarly and, in spite of its title, unsentimental and matter of fact. *Grandeur on the Appoquinimink* relates the long history of the house of William Corbit, a rich tanner and landowner, which stands since the 70's of the eighteenth century in the town of Odessa, not far from Wilmington. In the heart of what was for long one of the main centers of American wheat production, the

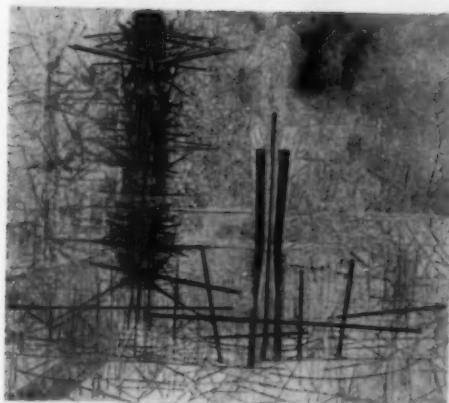


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TOP: 1. ROBERT MÜLLER, *Ex Voto*. The Museum of Modern Art, New York. 2. JACQUES LIPCHITZ, *Prometheus Strangling the Vulture*. The Worcester Art Museum. 3. REG BUTLER, *Study for Girl with Chemise*. The University of Nebraska Art Galleries.

CENTER: 1. JIMMY ERNST, *Sounds Across the River*. The University of Nebraska Art Galleries. 2. CHARLES BURCHFIELD, *East Wind and Winter Sun*. The Baltimore Museum of Art.

BOTTOM: 1. HENRY MOORE, *Reclining Figure*. The Toledo Museum of Art. 2. HENRY MOORE, *Helmet Head*. The Cleveland Museum of Art.

house, built from 1772 to 1774 and relatively unchanged, is an impressive example of Georgian architecture, and Mr. Sweeney analyzes at length its characteristics, after giving a fascinating glimpse of life and trade in eighteenth century Delaware. While its architect (or contractor?), Robert May, remains a shadowy figure, William Corbit, whose house is the "real record of his life" according to Mr. Sweeney, becomes the embodiment of the "good Quaker" such as the French *philosophes* dreamed of, with his Polonius-like wisdom (as witness his instructions to one of his thirteen children), his shrewdness, and even his religious hesitations (one of his three marriages was, *horrible dictu*, Out of Meeting).

Judging from the illustrations, the Corbit house, with its use of brick and contrasting white woodwork, was a perfect example of "country baroque" with subtle overtones of Philadelphia and Georgian elegance. For that alone it deserves to be as fully studied as Mr. Sweeney has done. But in addition the Corbit mansion is, as the author states, one of the best-documented houses in America: even the names of some of the workmen are known. Mr. Sweeney takes full advantage of

that documentation and reproduces in appendices all relevant material: wills, deeds, bills and inventories. Not the least interesting section of the volume is that devoted to the study of some thirty pieces of furniture known to have belonged to the Corbit family and still preserved, either in the house or in private hands.

Grandeur on the Appoquinimink is the first of a series which has endless possibilities. The editors could not have made a better choice.

Museum of Fine Arts Handbook. Second edition; a Twenty-fifth anniversary Publication. Springfield, Massachusetts, 1958.

The Springfield Museum of Fine Arts is not an old museum, even by American standards; the present "pictorial survey of additions to the collections" celebrates its twenty-fifth anniversary. Neither is it a large one. Yet the Museum, in the heart of a Massachusetts industrial town, is one of the most pleasant to be found in the United States. This in large part is



"Hare and Hunting Boots"

by

WALT KUHN

(1880-1949)

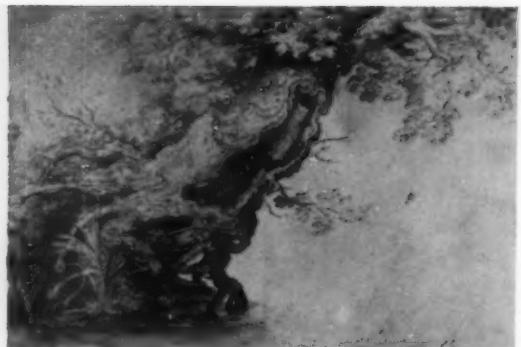
Painting in oils on canvas

Size: 27 by 29 inches

Signed and dated, L. L. "Walt Kuhn, 1926"

MAYNARD WALKER
GALLERY

117 EAST FIFTY-SEVENTH STREET - NEW YORK 22



TOP: 1. GIOVANNI BATTISTA PIRANESI, *Figure Studies*. The Art Institute of Chicago. 2. ROELAND SAVERY, *Hollow Tree*. The Cleveland Museum of Art.

CENTER: 1. GIOVANNI BATTISTA TIEPOLO, *The Meeting of Abraham and Melchizedek*. The Art Institute of Chicago. 2. WILLEM VAN DE VELDE THE ELDER, *Tobias Buries the Dead*. The Wadsworth Atheneum, Hartford.

BOTTOM: 1. JACQUES DE GHEYN, *Three Gypsies*. The Art Institute of Chicago. 2. JOACHIM WTIEWAEL, *Suffer Little Children to Come Unto Me*. The Detroit Institute of Arts.

due to its program of acquisitions, one of the most carefully planned of any museum in this country, and one of the most successful. In its first fifteen years of activity emphasis was placed solely on the acquisition of Baroque and contemporary works of art, paintings for the most part. Since then the scope of the collections has been widened and it is with very justifiable pride that Mr. Robinson, Director of the Museum, describes one of his more recent purchases, the large *Fall of Simon Magus* by Domingo Valls, which has proved to be the keystone in the discovery and reassembly of a whole altarpiece. Equally important in that Medieval section is the *Madonna and Child in Glory* attributed to Lorenzo Monaco, with its unusual composition and iconography. The sixteenth century is represented, among other exquisite works, by an unusual panel by Juan Rodriguez de Solis, beautifully composed and gay, the purchase of which is a measure of Mr. Robinson's unconventional taste and acquisitive shrewdness. The Baroque section is perhaps best exemplified by a set of the *Four Seasons* by Angelo Marinali (limestone; H. 70"), which many larger museums might envy, and four *Scenes from the Life of the Virgin* by Solimena, painted for the Guarineri family chapel in Cerreto Sannita.

The eighteenth century art seems to be a favorite of Mr. Robinson's. In any case the purchase of the Chardin *Still-Life* with a duck and covered porcelain bowl is an outstanding *coup*, while such paintings as the Etienne Aubry and the large and colorful *Pourtalès Family* by Naigeon, as well as the Conversation Pieces by Zoffany and John Downman, far transcend the traditional sweetness of the *dix-huitième*. Equally characteristic of the bold acquisition policy are such unexpected works as the still-life (*Game Birds and Lemons*) by Caillebotte and another still-life (*Fruit and Flowers*) by, of all artists, Eugène Boudin. Instructive and refreshing as these are, pride of place should go to the sketch for the Baron de Schwiter by Delacroix, a Byronic study of the first order, and the somber, noble portrait by Millet of Virginia Roumy.

Such are some of the recent acquisitions of what visiting European scholars would consider a provincial American museum; few museums anywhere can be more proud of their efforts.

The Concise Encyclopedia of American Antiques. Edited by Helen Comstock. 2 Volumes. New York, Hawthorn Books, Inc., n.d.



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TOP: 1. *Side Chair*. American (Philadelphia). William Savery, ca. 1750-60. Colonial Williamsburg. 2. *Commode*. English, attr. to Ince and Mayhew of London, ca. 1760. Colonial Williamsburg. 3. *Chest-on-Chest on frame*. American, 1760-80. The Currier Gallery of Art, Manchester.

CENTER: *Chinoiserie Plaque*. French (Rouen), early 18th century. The Detroit Institute of Arts.

BOTTOM: 1. *Chalice*. French (Paris), 1787. The Detroit Institute of Arts. 2. *Two-Handled Cup*. English, 1677. The Cleveland Museum of Art. 3. *Covered Chalice*. German (Nuremberg). Conrad Kerstner, ca. 1660. Cooper Union Museum, New York.

The present volumes do not claim to offer more than their title implies. But in 500 pages they offer all that they promise. The roster of contributors is impressive: it seems that every specialist in American antiques has been having a field day expressing in a few pages his ideas about his favorite subject. The *Encyclopedia* is primarily directed toward the collectors of American antiques, and that point of view, quite valid when one considers the extent and depth of the scholarship of the new generation's collectors, has colored the entire series of notes. To give even a short list of the subjects treated in these compact entries would be impossible; but to this reviewer at least it seems that not even minor hobbies have been forgotten. From an excellent essay on "The Craftsmanship of the American Quakers" (Edward Deming Andrews) and "American Furniture" (Marvin D. Schwartz) to "Quill-work, Treen, Chalkware" (Edith Gaines); from "Early Portrait Painting" (Helen Comstock) to Calligraphy (Alexander Nesbitt) and "Patent Office Models" (Jack E. Brown), all fields of research are studied with great care and, as one would expect, with much love and admiration. Almost all

sections are accompanied by glossaries (the glossary appended to the section on clocks and watches and on *Pennsylvania German Folk Art* in particular are splendid in their compactness and concision) and by bibliographies, or rather by lists of "Books for Further Reading." Except for the files of *Antiques* magazine and *Panorama* there is no more useful tool on the subject.

French Master Drawings: Renaissance to Modern. A loan exhibition. New York, Charles E. Slatkin Galleries, 1959.

It is obvious that there is in America today an extraordinary and comparatively recent vogue for drawings of all kinds, but mostly French. The impressive exhibition of *French Drawings from American Collections*, seen this spring in New York, was a splendid example of that trend. That exhibition, however, was formed in very large part of well-known drawings, most of which have been frequently studied and exhibited. They were old friends and they were welcome. The exhibition held at the Slatkin Galleries earlier this year,

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TOP: 1. *St. George and the Dragon*. Italian, 17th century. The Wadsworth Atheneum, Hartford. 2. Figures: water buffalos with Oriental symbolic figures seated on backs. English (Whieldon), ca. 1750. Colonial Williamsburg.

CENTER: 1. MAURICE-QUENTIN DE LA TOUR Head of the Painter Louis de Silvestre. The Art Institute of Chicago. 2. FRANCISCO GOYA, *Dancing Girl*. The Art Institute of Chicago.

BOTTOM: 1. Teapot with Cover. Staffordshire, late 17th century, Colonial Williamsburg. 2. CHRISTOPHE VEYRIER (attr. to), *Allegorical Putto*. The Walters Art Gallery, Baltimore. 3. Sugar Bowl. American, 1810-30. The Henry Francis Du Pont Winterthur Museum.

on the contrary, included a large quantity of unfamiliar, or better still, quite unknown and unhackneyed sheets. Its variety and the frequently high quality of selections made the Slatkin exhibition one of the most exciting shows in the New York season. The list of lenders was impressive: there were some forty of them, museums and private collectors. And the catalogue, well illustrated and well written, will remain a useful tool. Many of the drawings, and by no means the least important, belonged to the gallery; most of them, sooner or later, will find a place in other collections, with the catalogue a permanent record.

Inventaire Général des Dessins des Musées de Province. II:
Toulouse, Musée Paul-Dupuy. Paris, Librairie des Quatre Chemins-Editart, 1958.

After the publication of the splendid collections in Besançon, this second volume of the *Inventaire Général des Dessins des Musées de Province* is something of a disappointment.

From a scholarly point of view, however, it is fully the equal of the earlier catalogue, and it is equally welcome. But the group of drawings reproduced here, formed with the various *fonds* formerly preserved in various libraries and museums in Toulouse, with very few exceptions does not include works of the first importance; apparently Toulouse, seat of Parliament and proud of its academies, possessed no talented collectors, and the present volume will not add much to its civic pride or the fame of its culture. Some of the drawings reproduced (studies of hands, *paysages composés, académies*) are embarrassingly mediocre. Yet, when this is said, there remains a nucleus of sheets of interest: the series of nine large drawings by Raymond La Fage for a *History of Toulouse*; the delightful drawings by Jean Raoux of *Pygmalion*; a *Figure of a Monk* by François de Troy, born in Toulouse and, above all, a portrait in sanguine by Antoine Rivalz, also of Toulouse, add a note of provincial elegance to the series. The author of the catalogue, Mr. Robert Mesuret, the active curator of the Toulouse Museums, should nevertheless be congratulated: he has made full use of his material with thoroughness and enthusiasm.

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ALINE B. SAARINEN, *The Proud Possessors* New York, Random House, 1958.

"Taste in America is a singular and fascinating phenomenon." Thus starts the first chapter of this long, conscientious, eminently readable volume. And throughout *The Proud Possessors* the author's feeling of wonder and (at times) of awe recurs as a leitmotiv. In a scholarly work this refreshing sense of continuous discovery gives Mrs. Saarinen's study a great deal of charm. Yet *The Proud Possessors* is not a superficial book, in spite of its easy, lively style (to which some reviewers and readers have objected: but why should one complain, as the French say, that *la mariée est trop belle?*). The book owes its origin to a Guggenheim fellowship and, except for a few minor errors of fact, which will be easily corrected in later editions, it has all the characteristics of an original, definitive study. It is thorough and painstaking; as a study of the mores of certain American art circles in the past seventy years it transcends its subject; above all it is the first book on collecting in America, with the exception of the fragmentary study in Réau's *Art français aux Etats-Unis* (1926) and René Brimo's far more comprehensive *Evolution du Goût aux Etats-Unis* (1938).

The Proud Possessors are, of course, the American collectors who, from Mrs. Potter Palmer of Chicago in the 90's to Joseph H. Hirshhorn, and the Rockefeller and Morgan dynasties of today, have been responsible in very large part for the present wealth of American museums: it is significant that nine members out of fifteen of this "contrapuntal gathering," as Mrs. Saarinen calls them, have left their collections, or at least the significant sections of them, to public institutions for those people whom an elder Rockefeller called the "wider audience." For most of these collectors art collecting was (as the author says of Nelson Rockefeller) a matter of urgency and necessity. It was "a means almost of saving and protecting" themselves. *The Proud Possessors* is the story of these fifteen individuals, who include such flamboyant personalities as Isabella Stewart Gardner and Peggy Guggenheim, but also urbane and quiet scholars like Mrs. Webb, who created the Shelburne Museum, "the expression of one woman's taste and personality—simple, honest, very American," and Edward Wales Root, perhaps the hero of the book, "who collected things in order to observe them intimately, study them, analyze them, understand them and by this profound

appreciation and love come closer to the excellence of life."

But *The Proud Possessors* is far more than the story of a handful of individual collectors. It is really a history of collecting in America, and its permanent value will rest on that fact. The chapter on Root, for instance, introduces Thomas B. Clarke, the collector of American portraits and Morgan's adviser on porcelains, and John Gellatly, the owner of seventeen Ryders and countless Dewings and Thayers now in the Smithsonian Institution, next to dinosaurs and Pueblo pottery; while the section on John G. Johnson offers glimpses of the history of collecting in Philadelphia from the time of Peale's museum to the creation of Mr. Widener's Lynnewood Hall. It would be easy to multiply those examples.

One last word of praise—about the illustrations, most of them period pieces, with the Stein family looking like emigrants of genius arriving at Ellis Island; the puritanical Dreier family in Brooklyn in 1885; and above all, the wonderful head of Edward Wales Root, surely one of the most sensitive faces of this generation.

Allen Memorial Art Museum Bulletin, Volume XVI, Nos. 2, 3 and Supplement. Oberlin College, 1959.

For the benefit of some of our European readers it should be said that Oberlin College is an old college, one of the most respected in the United States, and closer than most in its cultural ideals to European universities. On its art faculty it has a brilliant staff of inspiring teachers who are at the same time sensitive connoisseurs. For the past twenty years or so its museum has been the recipient of two large benefactions in particular, the R. T. Miller Fund and the Elisabeth Severance Allen Prentiss bequest, from both of which works of art of high quality have been purchased. The present booklets, two of which are devoted to the Miller Fund acquisitions and the third to the Prentiss Bequest, illustrate what the Purchasing Committee of the Allen Museum has accomplished with these funds.

The results are splendid: the 340 objects purchased with the Miller Fund alone are tools of prime importance, of museum caliber yet often with a quality of intimacy from which larger museums would perhaps recoil. It is not too much to



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say that a "working" museum has thus been created, with works of art ranging from the period of Sumer to Jackson Pollock. What is more remarkable, however, than even the wide range of periods and countries is the common denominator of aesthetic quality. To choose examples from such a large group would be difficult and perhaps unfair. But it may be said here that very broadly the collection falls into two sections: what one might call the "absolute" masterpieces, which any museum should envy, such as the Van Dyck *Portrait of a Man*, the Terbrugghen *Saint Sebastian*, the Ribera *Beggar*, or the splendid Monet *Jardins de l'Infante*; and the "study" pieces, which to students and visiting scholars are perhaps of still greater importance. The series of Flemish and Dutch landscapes, for instance (Joos de Momper, Esaias van de Velde, Paul Bril, Van Goyen) is entrancing.

And in the same category of "study" pieces (the word is not really adequate), one should mention the equally valuable *objets d'art* (18th century French silver, unfashionable German Baroque gilt bronzes, Meissen and Nymphenburg porcelains, among others) and a group of drawings and engravings (including Hercules Segher's *Valley*, Springer 12(e), 1), every one of them meaningful and perfect educational tools.

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VALUES CHANGE

Every museum should periodically make a full appraisal of its contents. Some valuations carried on books may be completely erroneous.

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